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HARMONIA

COLE LEWIS

SILVER, BURDETT & COMPANY

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THE GIFT OF

Walter Raymond Spalding

Class of 1887

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HARMONIA

PROGRESSIVE EXERCISES AND SONGS

FOR FOUR-PART CHORUS OF MIXED VOICES

FOR USE BY

CHORAL SOCIETIES, PEOPLE'S SINGING CLASSES
ACADEMIES, HIGH AND GRAMMAR SCHOOLS

AVAILABLE FOR

ADULT CHORUS (SOPRANO, ALTO, TENOR,
BASS) OR SCHOOL CHORUS (SOPRANO I,
SOPRANO II, ALTO-TENOR, BASS)

THE EDUCATIONAL PLAN BY

SAMUEL W. COLE

THE EXERCISES AND SONGS WRITTEN AND SELECTED BY

LEO R. LEWIS

SILVER, BURDETT & COMPANY

NEW YORK BOSTON CHICAGO

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HARVARD UNIVERSITY
DEPARTMENT OF MUSIC
THE GIFT OF
WALTER RAYMOND SPALDING
OCT 1921

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PREFACE.

As indicated by the title-page, and by the statements on the pages immediately following this Preface, HARMONIA may be used for various purposes and in various ways; but it may be well to state at once that the book was planned and written because the authors knew of no work, original or compiled, which was devoted to the systematic preparation for participation in oratorio and cantata. Theoretically, the practice of part-songs in goodly number should give this preparation. As a matter of fact, however, there seems to be, in most part-song study, rather more of the recreative than of the educative; and, under the best of prevailing conditions, much time and energy are consumed in the rendering of passages and selections which accomplish no educational uplift whatsoever. In a word, the teacher finds, for four-part work, no graded course of study ready at hand; and frequently observes that his best singers lose interest in chorus-practice, because they lack that most valuable of educational incentives, — the consciousness of definite progress toward a definite goal. Hence, the prime object of ensemble study — the rendering of choral works in the larger forms — is too rarely attained; though the time spent, if well used, might bring most classes to that point.

HARMONIA presents, in carefully graded series, exercises and songs of distinctly educative trend. It is hoped that those who study this material may find it also musically interesting. The authors have basis for belief that the book is not without value, in the fact that Series I and II have found favor with the People's Singing Classes at Boston, as well as with a few high school supervisors who gave kindly welcome to the advance edition. Comparatively few songs will here be found, abundant supplementary material being always available. Such songs as are included will be found to carry out the educational purpose of the work.

SAMUEL W. COLE.
LEO R. LEWIS.

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INTRODUCTORY AND DESCRIPTIVE.

THE USES OF HARMONIA.

THE careful gradation of the material of HARMONIA renders the book available for adult beginners, or for high school pupils in localities where music is not systematically taught in the grades. Again, in towns and cities where music instruction is well organized, HARMONIA may do valuable service in broadening and strengthening the vocal work in the upper grammar grades and in the high schools. In many academies and "free schools," conditions exist which yield pupils of many intermediate grades of proficiency. As the Instructor can best judge how to deal with special conditions, we may restrict ourselves to a consideration to the best use of the book, on the one hand by beginners, and on the other hand by "students in course," as we may call those who have had systematic music work in the grades.

FOR BEGINNERS.

We assume, for those who would study HARMONIA, the mastery of a few of the rudiments of music, — ability to sing the major scale, to construct the staff, to name by letter the notes as they appear on the G and F clefs. A knowledge of these first principles may easily be imparted by a competent teacher having a blackboard at his disposal, without the use of any other material. A knowledge of the different kinds of notes and rests, and an ability to beat two-, three-, and four-part measure, would be very helpful; but these may be acquired as the study of HARMONIA proceeds.

Having determined the key and the time of the respective exercise, sound the key-note, and have the parts sing separately until the notes are well learned. Then put them together thus: sound the key-note, and have each part sound its first note, thus getting the chord; then count a measure or two *slowly*, and have the exercise sung. Should any part lack independence, allow it to predominate by causing the other parts to sing softly, so that the weak part may "hear itself," until independence (the ability to sing a part "against" the tones of the other parts) is fully attained.

This process should be repeated for each new exercise, and no instrumental aid whatsoever should be given. As new difficulties present themselves, there may be demonstration at the blackboard, with unison practice. But no step in advance should be taken until the difficulties in hand have been fully mastered. Close adherence to this principle is prerequisite to satisfactory achievement.

The syllables *do*, *re*, *mi*, *etc.*, the numerals *one*, *two*, *three*, *etc.*, or any syllable suitable for vocalizing, may be used in singing the exercises. In the more advanced study, and in review work, *loo* or *la* only should be used.

From time to time, and especially at points where progress seems slow, part-songs from other sources may be introduced. It is well, in such cases, to choose songs which are, in difficulty, below the grade of the respective point in HARMONIA.

Progress need not be rapid. Frequent reviews are desirable. It should be remembered that HARMONIA'S purpose is to develop power, not merely to give recreation; and that its tasks are therefore so arranged as continually to present new problems for thought and study.

FOR STUDENTS IN COURSE.

HARMONIA will here occupy from one-fifth to one-fourth of the time devoted to music. The earlier exercises will afford sight-reading material, during the singing of which special attention must be given to the basses and tenors. Copious unison singing of those parts will be in order. As time passes, and closer coördination of the parts is established, detail unison work may be discontinued, since each new difficulty is fully treated in each part.

The use of all syllables except *la* or *loo* should be gradually discontinued.

It is probably in the treatment of the minor mode, toward the end of Series I and throughout Series III, that the educational value of HARMONIA will be most apparent. The minor mode is an "undiscovered country" to the vast majority of Americans; and the general impression exists that many of the courses for graded schools fail to give it adequate treatment. It is probable, therefore, that much patience and energy on the part of both

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teacher and pupils, will be called into requisition in the study of Series III; but those who "mean business" in their study of music, may count upon finding rich reward for the patience and perseverence here required. Certainly nothing is more definitely promotive of musical intelligence and taste than well-ordered study of the varied possibilities of the minor mode.

Before the study of HARMONIA is concluded, the class will be well able to undertake the rendering of some easy cantata, — Lahee's "Building of the Ship," for instance, which is an ideal initial subject of Cantata study. Complete chorus parts of this and other cantatas are available, at small cost, in the Beacon Series. Any class which has faithfully performed the work prescribed in HARMONIA should be competent to undertake the study of Haydn's "Creation," or of any other classic oratorio not overtaxing the registers of the individual voices.

THE CONTENT OF HARMONIA.

SERIES I. Diatonic exercises, with easy intervals, but with considerable variety as to chords — Practice in entering after rests — All ordinary representations of the beat, and multiples thereof, in various rhythms and major keys — The commoner accidentals, both modulatory and ornamental — Introductory treatment of the minor — Modulation.

SERIES II. The divided beat and dotted note in all the commoner rhythms — Completion of the presentations of accidentals — Four sounds to the beat and the doubly dotted note — Exercises and songs involving considerable freedom in interval progressions in major — More advanced problems in modulation.

SERIES III. Extended treatment of the minor, as to melody and as to harmony — Mingling of major and minor effects — Review of rhythmical problems already treated, with special emphasis on the triplet — Syncopation in various forms — Skips to and from chromatic tones — Selected exercises — Specimens of rather difficult part-songs in sustained style — Introductory selections from oratorio and cantata.

HYMNS, CHORALES, PART-SONGS, ETC.

PAGE	TITLE	AUTHOR OR SOURCE
6	THE AMERICAN FLAG	
11	COLUMBIA	
16	NOW THANK WE ALL OUR GOD	*Crüger*
18	EVENING HYMN	*Brahms*
26	THE LORD IS MY SHEPHERD	
32	THE LORD, JEHOVAH, REIGNS	*Old Tune*
36	GOD IS LOVE	*Old Tune*
37	I WILL EXTOL THEE	
41	UNION AND DUTY	
44	NOW FARE THEE WELL	*Stein*
46	ELFIN SONG	
48	MY COUNTRY	
50	WANDERER'S NIGHT SONG	*Lehmann*
52	SPRING SONG	*Silas*
54	WE WELCOME THEE	*Stein*
56	SLEIGHING SONG	
58	OUR FLAG	*Wilhelm*
68	AH, WELL-A-DAY	
80	MIDNIGHT	*Walter*
82	LULLABY	*Jork*
83	SELECTIONS, "CREATION"	*Haydn*
84	SELECTION, "LAY OF THE BELL"	*Romberg*
84	FINAL CHORUS, "CREATION," PART I.	*Haydn*

THE ARRANGEMENT FOR VOICES.

THE voice arrangement of this book is the same as that adopted in 1901 in the Beacon Series, — an arrangement which makes four-part singing possible, even though tenor voices be few or wholly absent. On the upper staff are found the First and Second Soprano parts, the latter of which may be sung also by Altos of medium register. The second staff contains the Tenor part, which, when sung by changed voices, sounds an octave lower than written; this same staff contains also an Alto II part, adapted to alto voices which sound *with ease* the G below the treble staff. This Alto II part generally duplicates the Tenor part, supporting it, if present; making complete four-part harmony, if no tenor voices are available. Thus, on this second staff, the upper notes are for changed voices, the lower for unchanged voices. On the third staff the Bass part is found in its customary representation. Throughout the book the limitations of youthful voices have been carefully regarded.

When the book is used by adults only, special caution should be given to the Tenors to disregard entirely the lower notes on the second staff.

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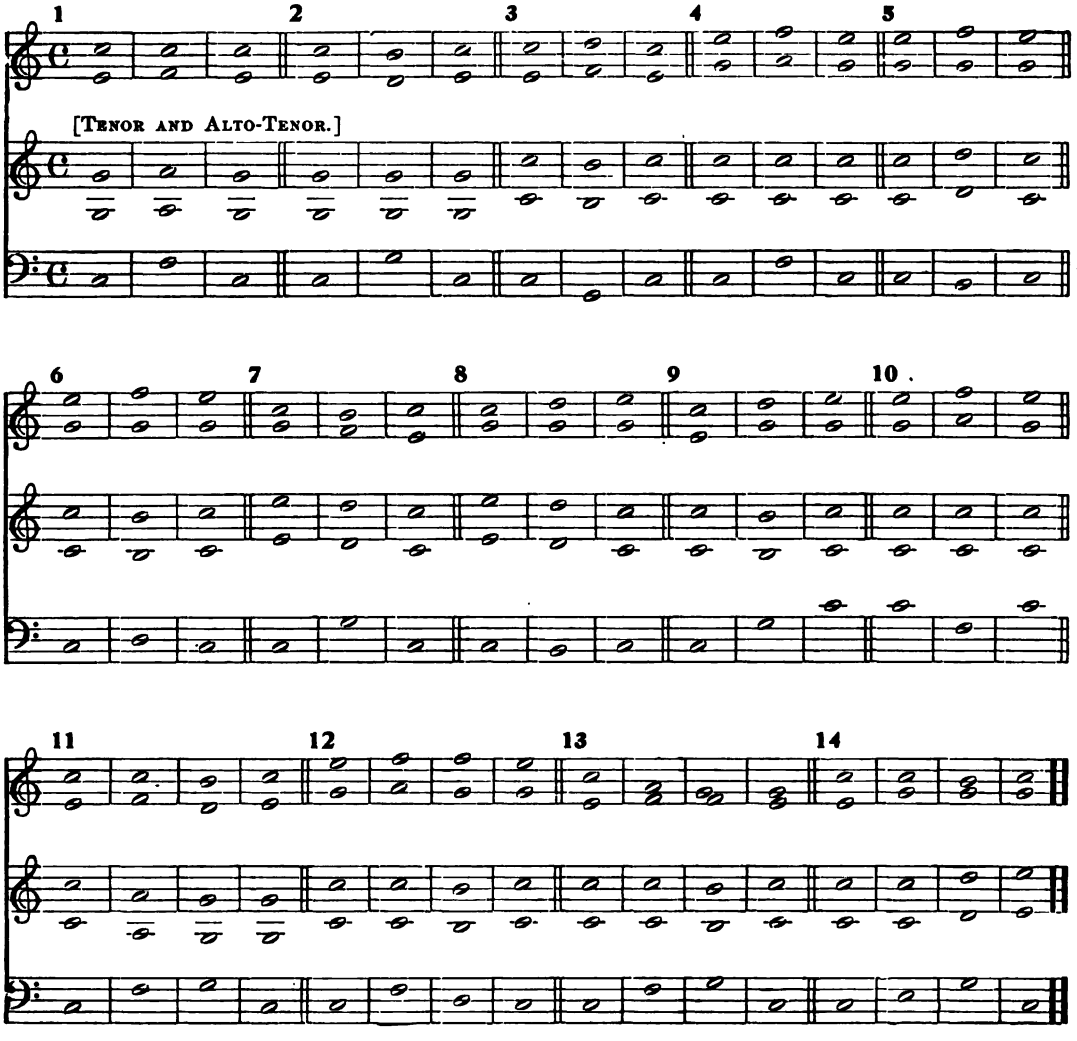
HARMONIA — SERIES I

PROGRESSIVE EXERCISES AND SONGS
FOR
FOUR-PART CHORUS OF MIXED VOICES,

ADAPTED FOR USE BY ADULT CHORUS (SOPRANO, ALTO, TENOR, BASS,) OR FOR USE BY SCHOOL CHORUS (SOPRANO I, SOPRANO II, ALTO-TENOR, BASS).



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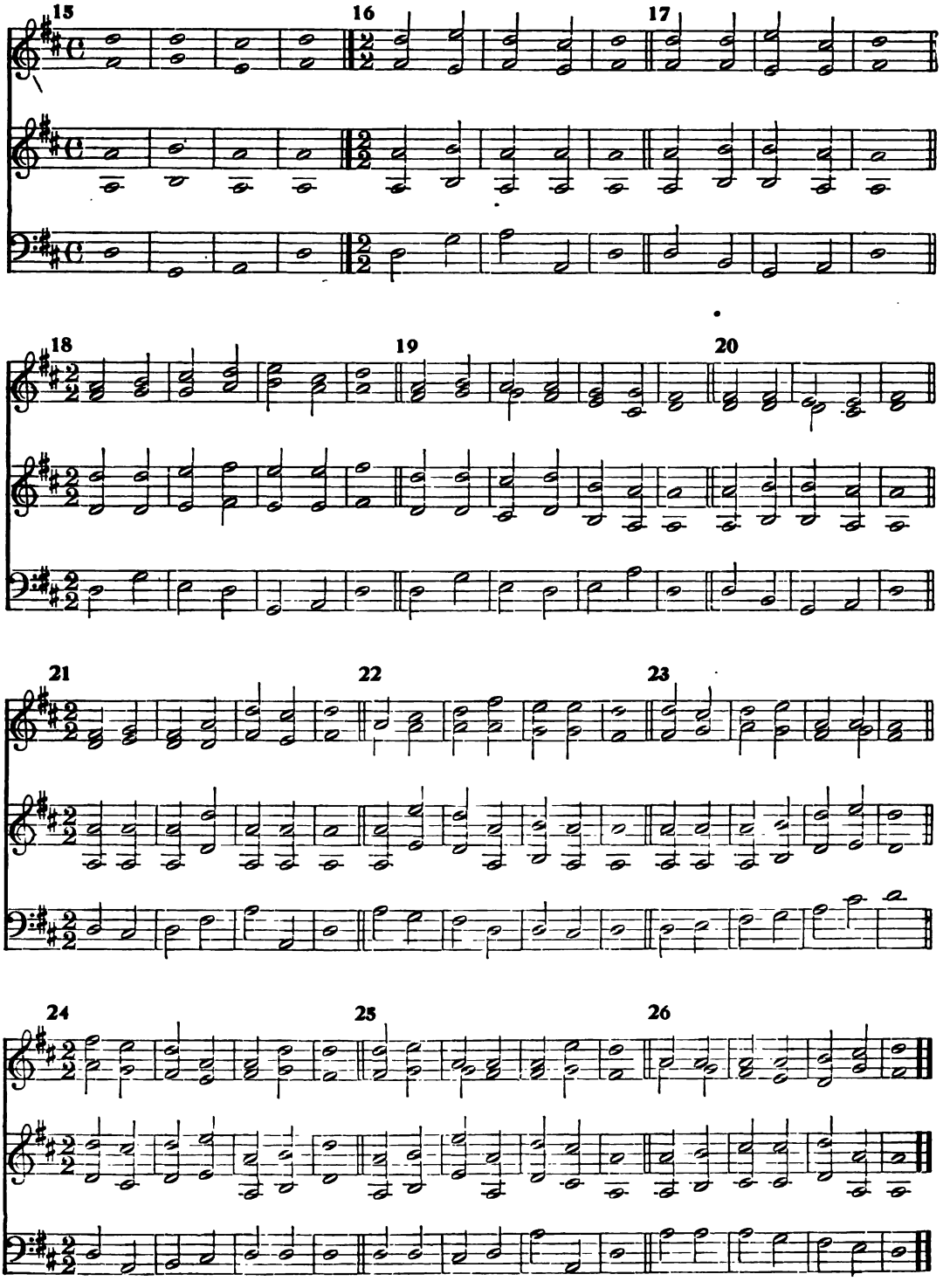

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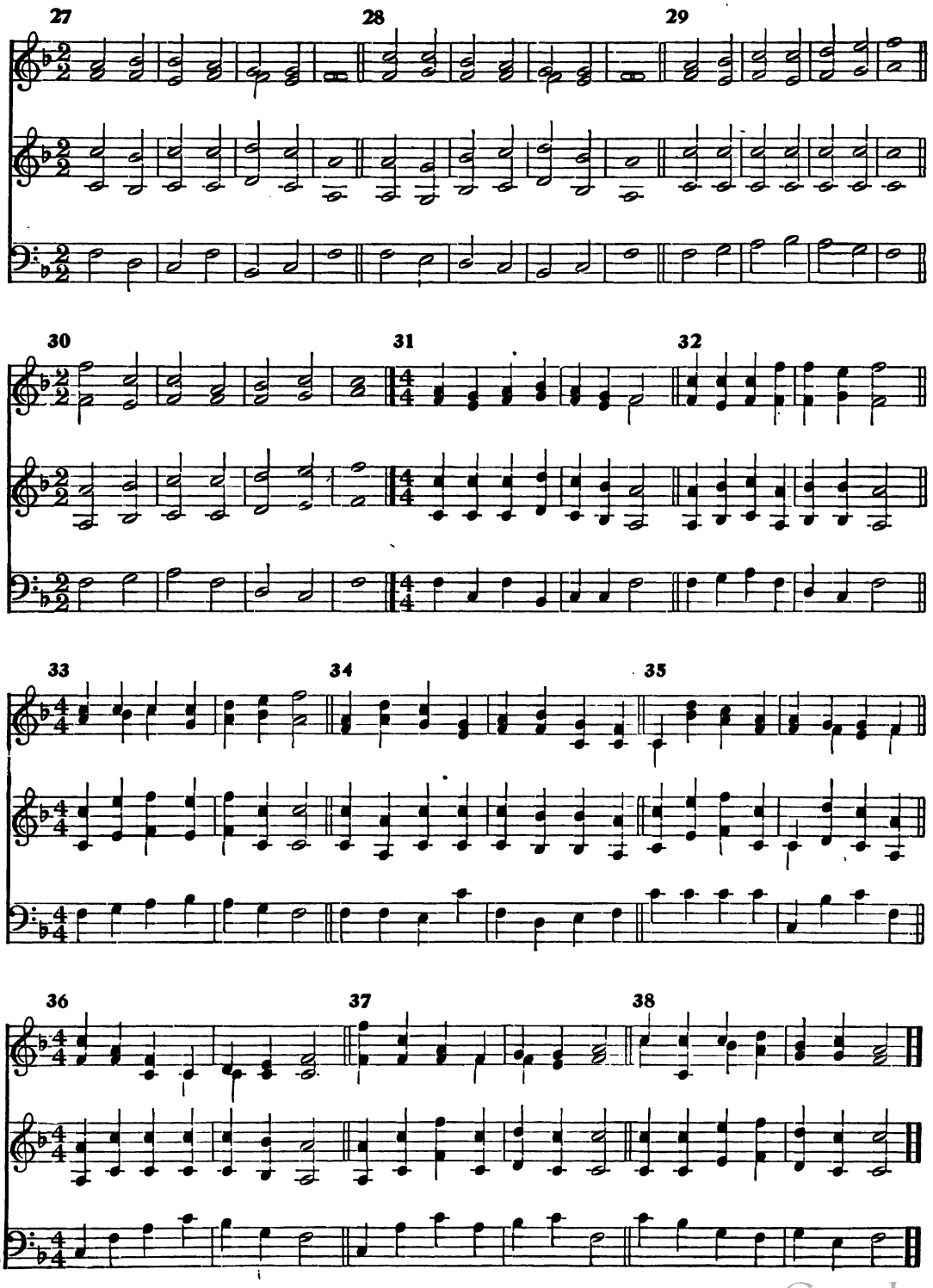

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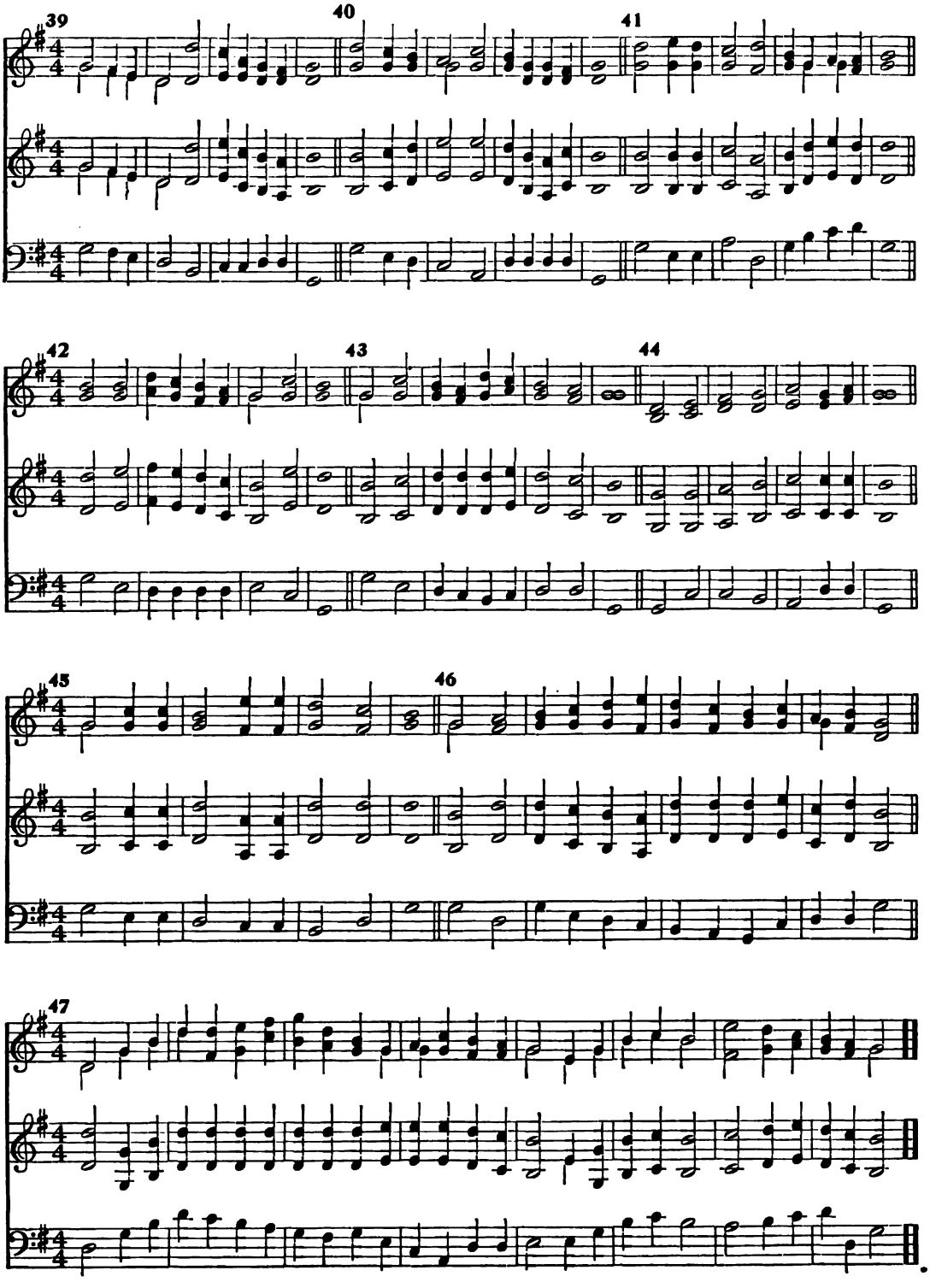

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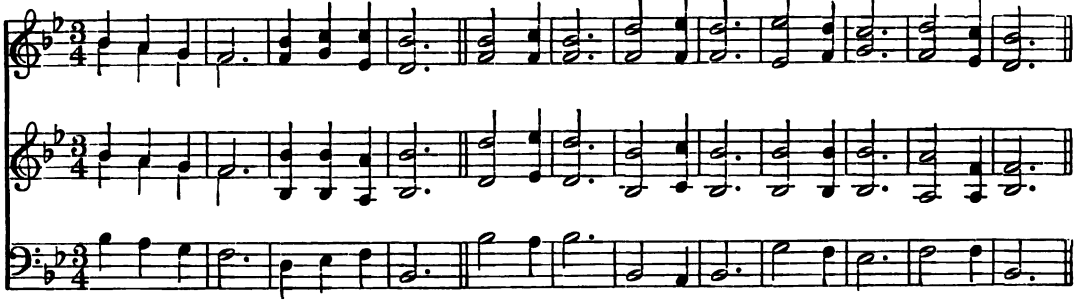

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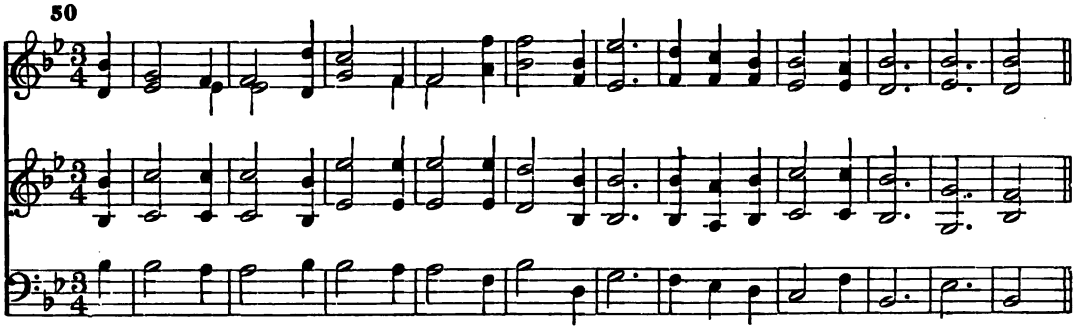

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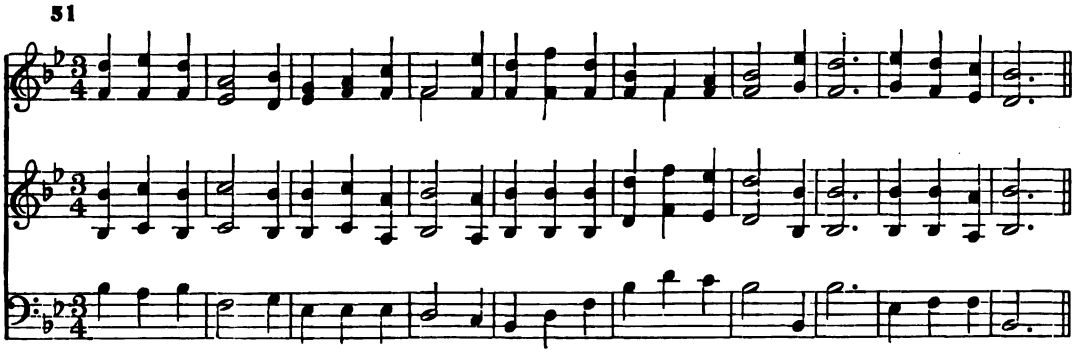

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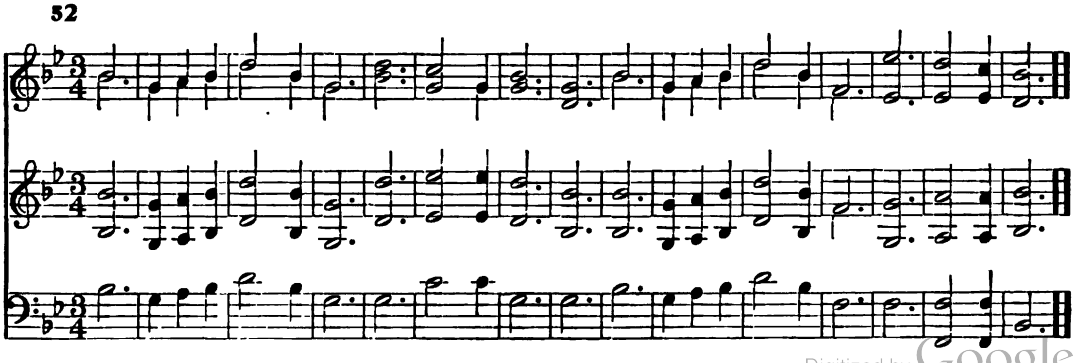

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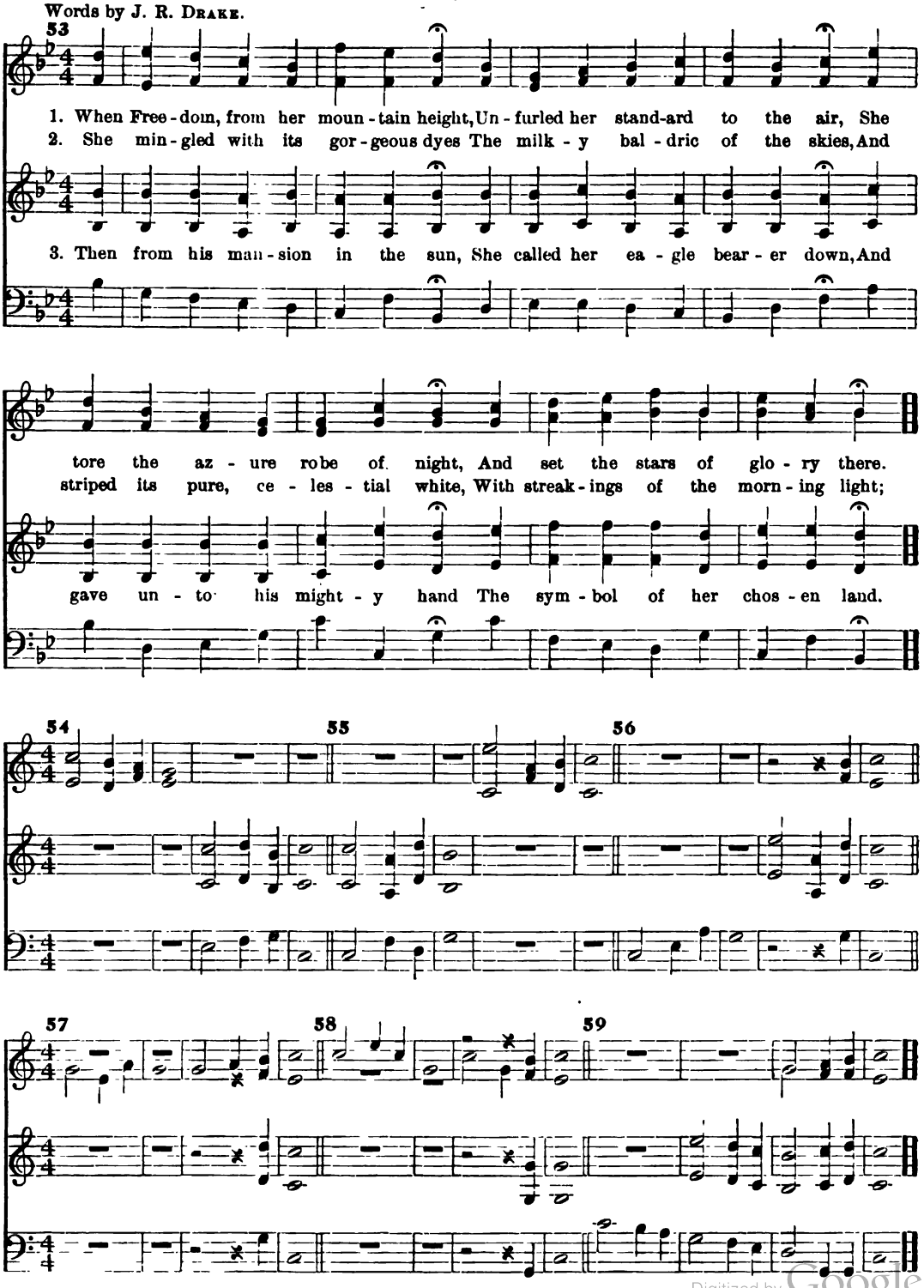
THE AMERICAN FLAG.

Words by J. R. Drake.



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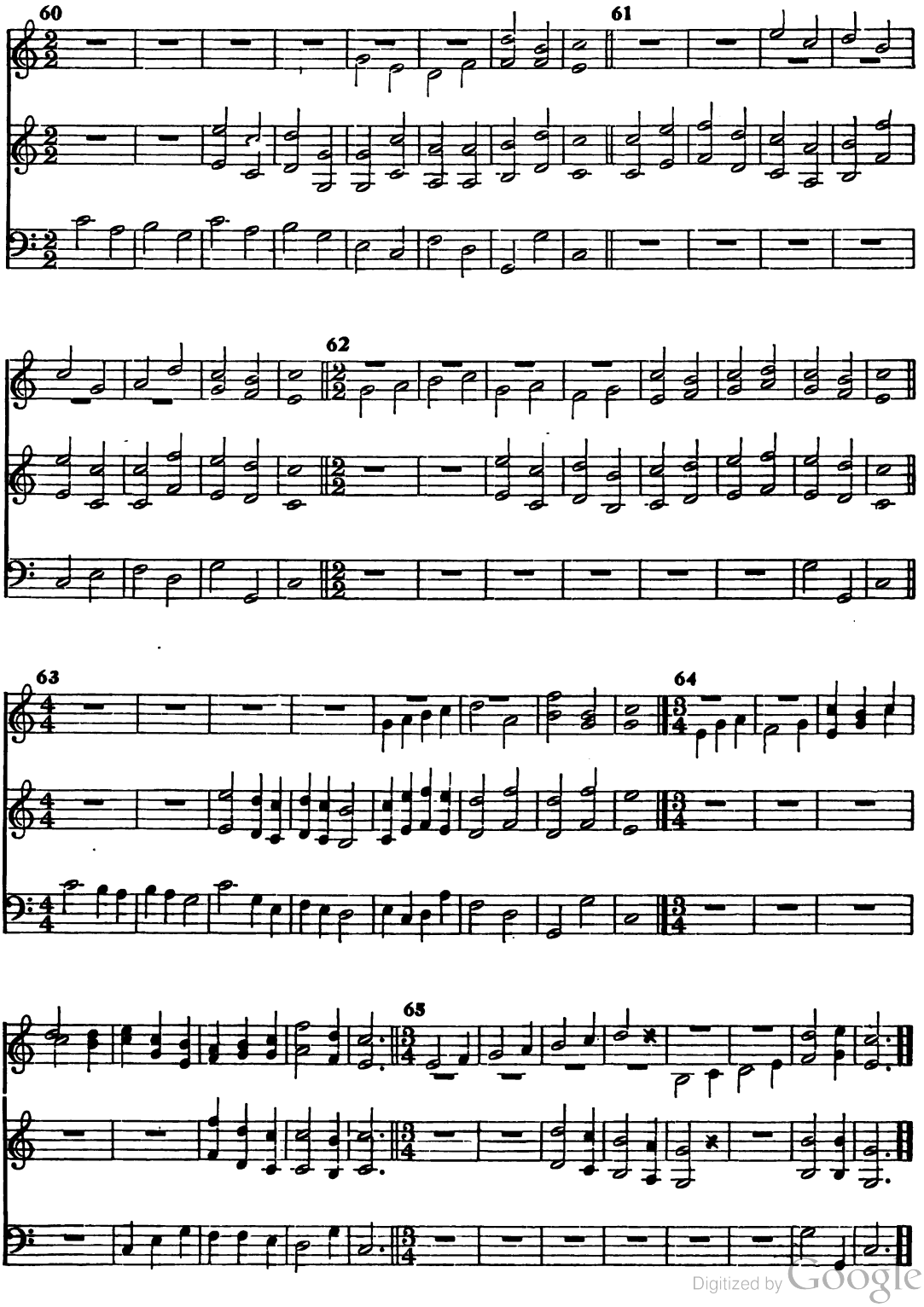

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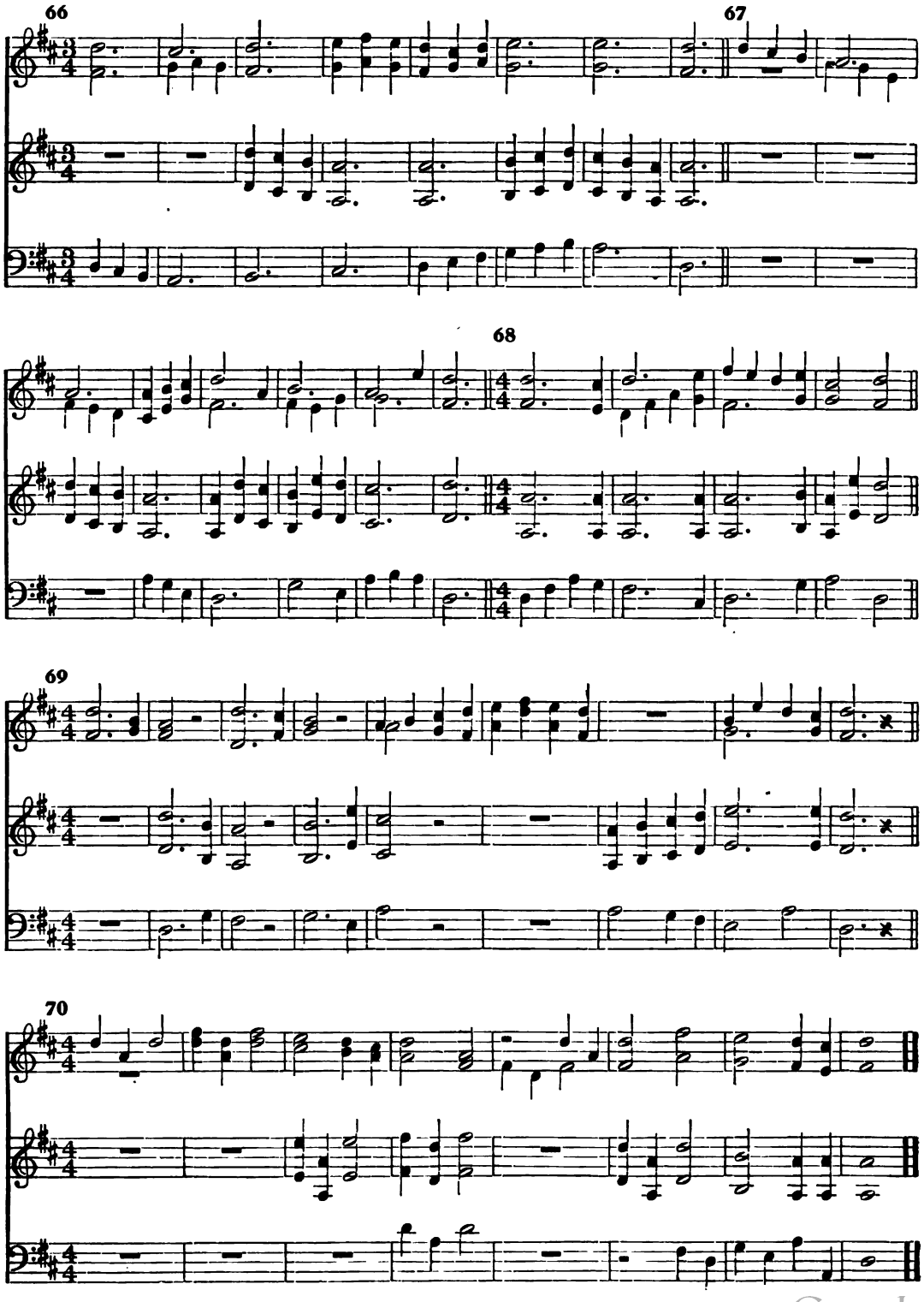

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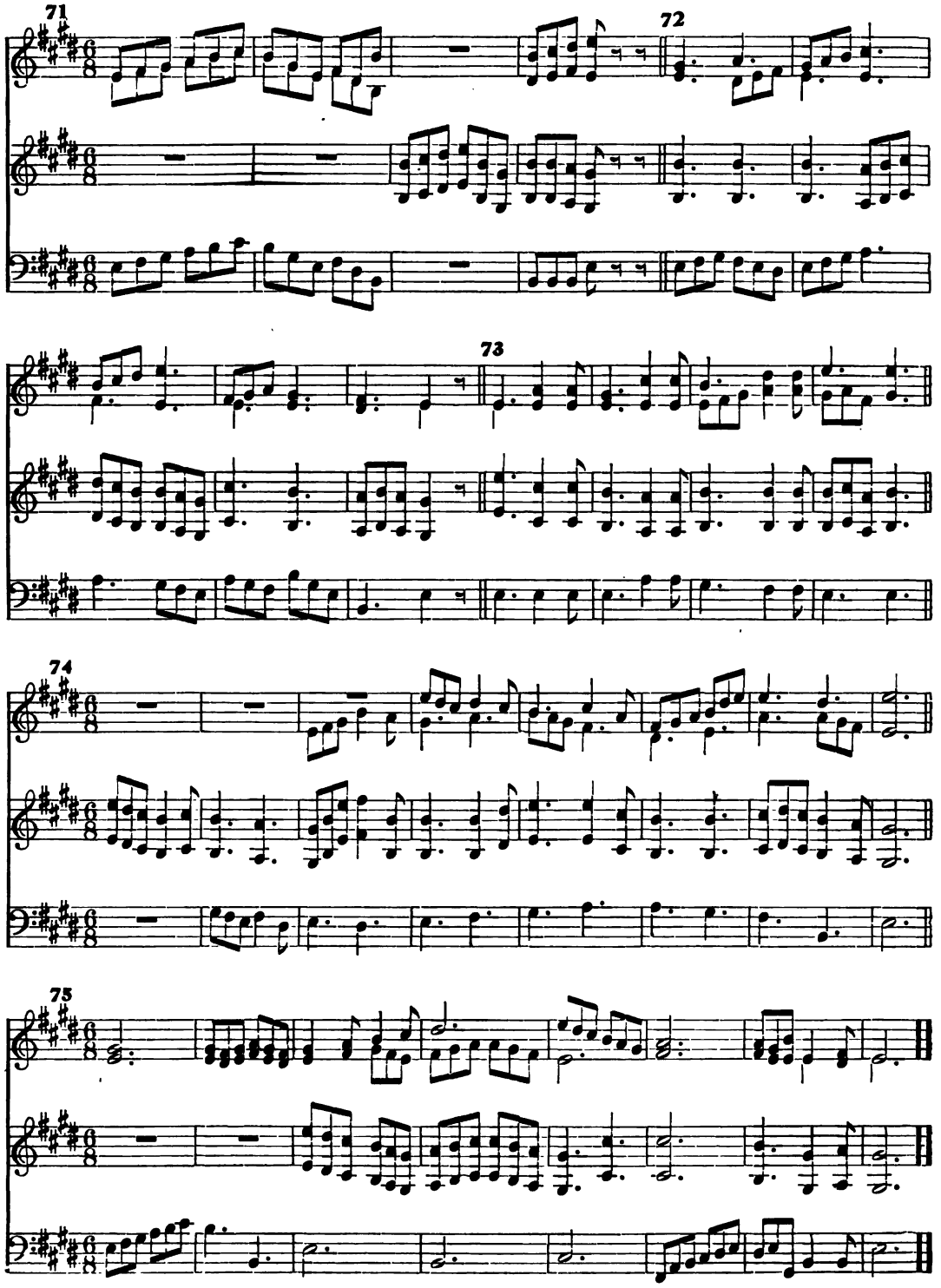

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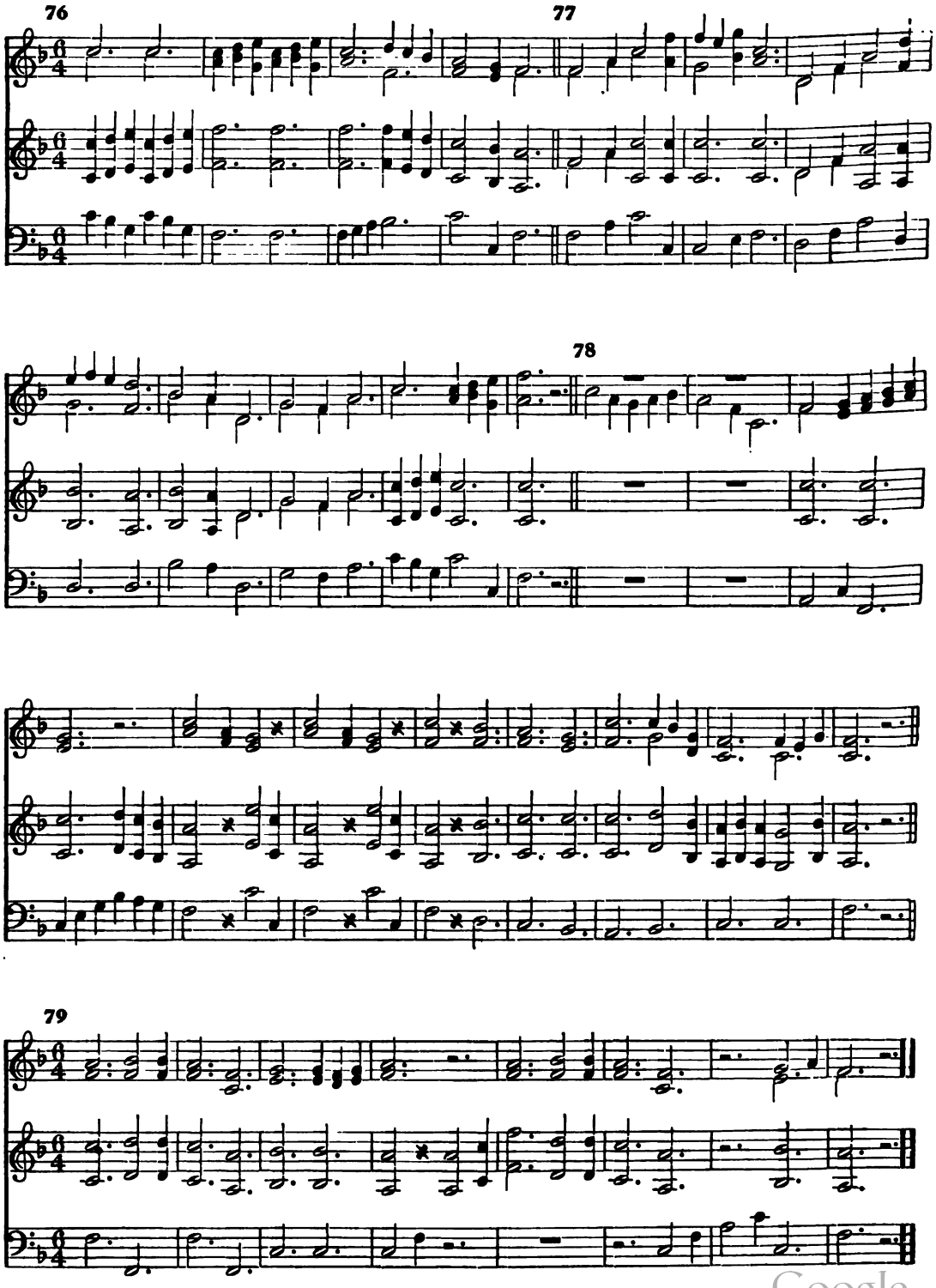

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COLUMBIA.

Words by TIMOTHY DWIGHT.

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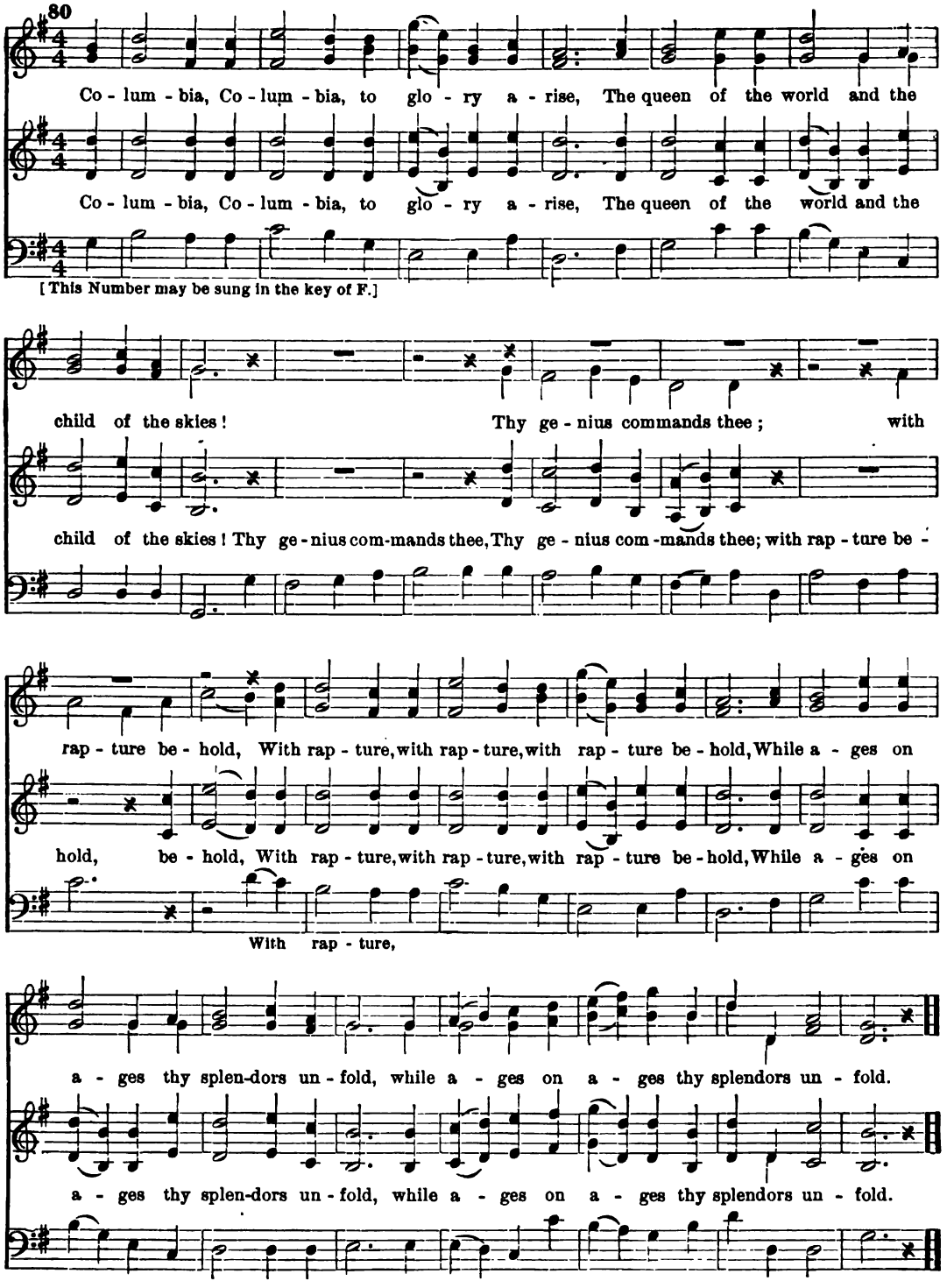

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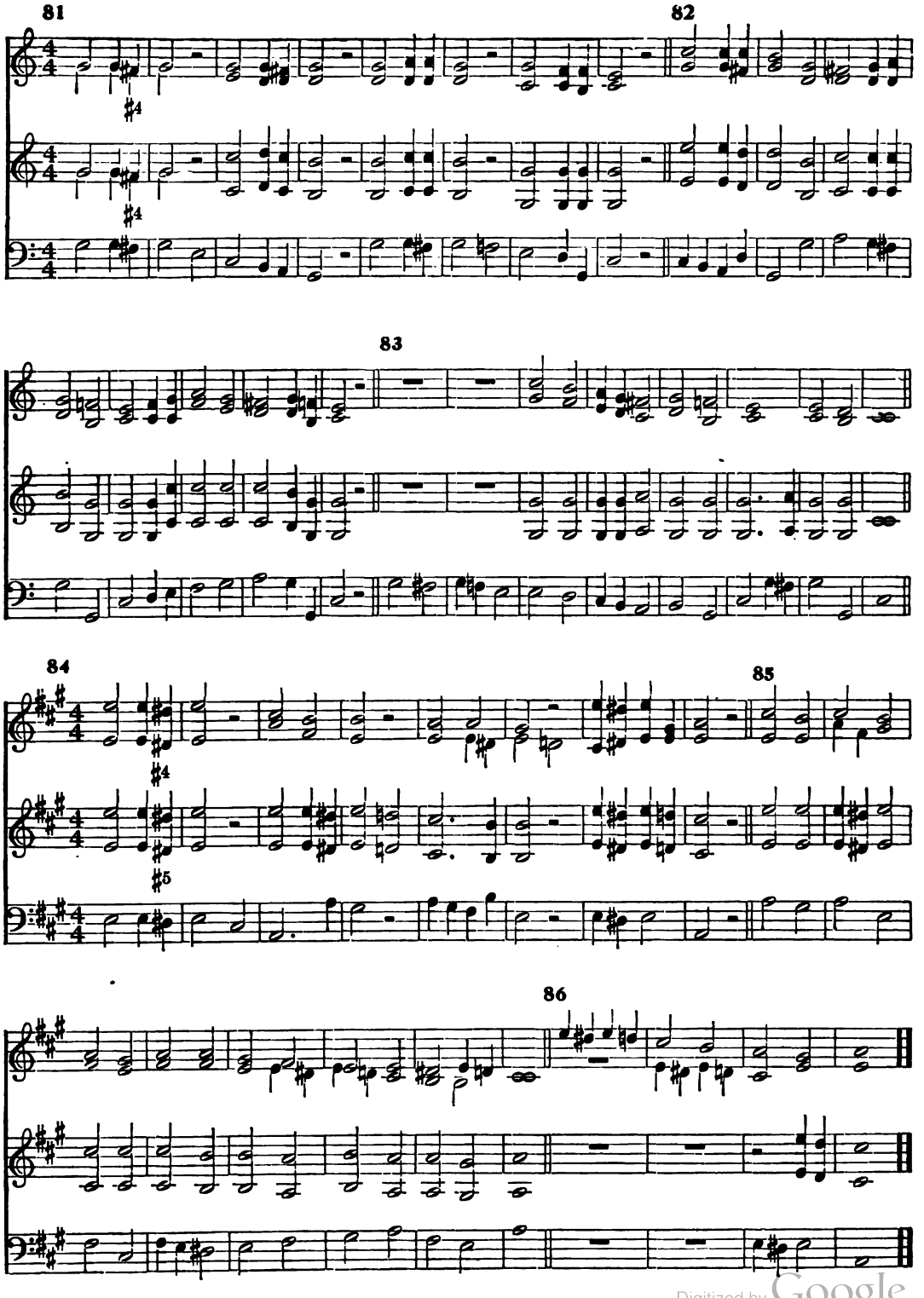

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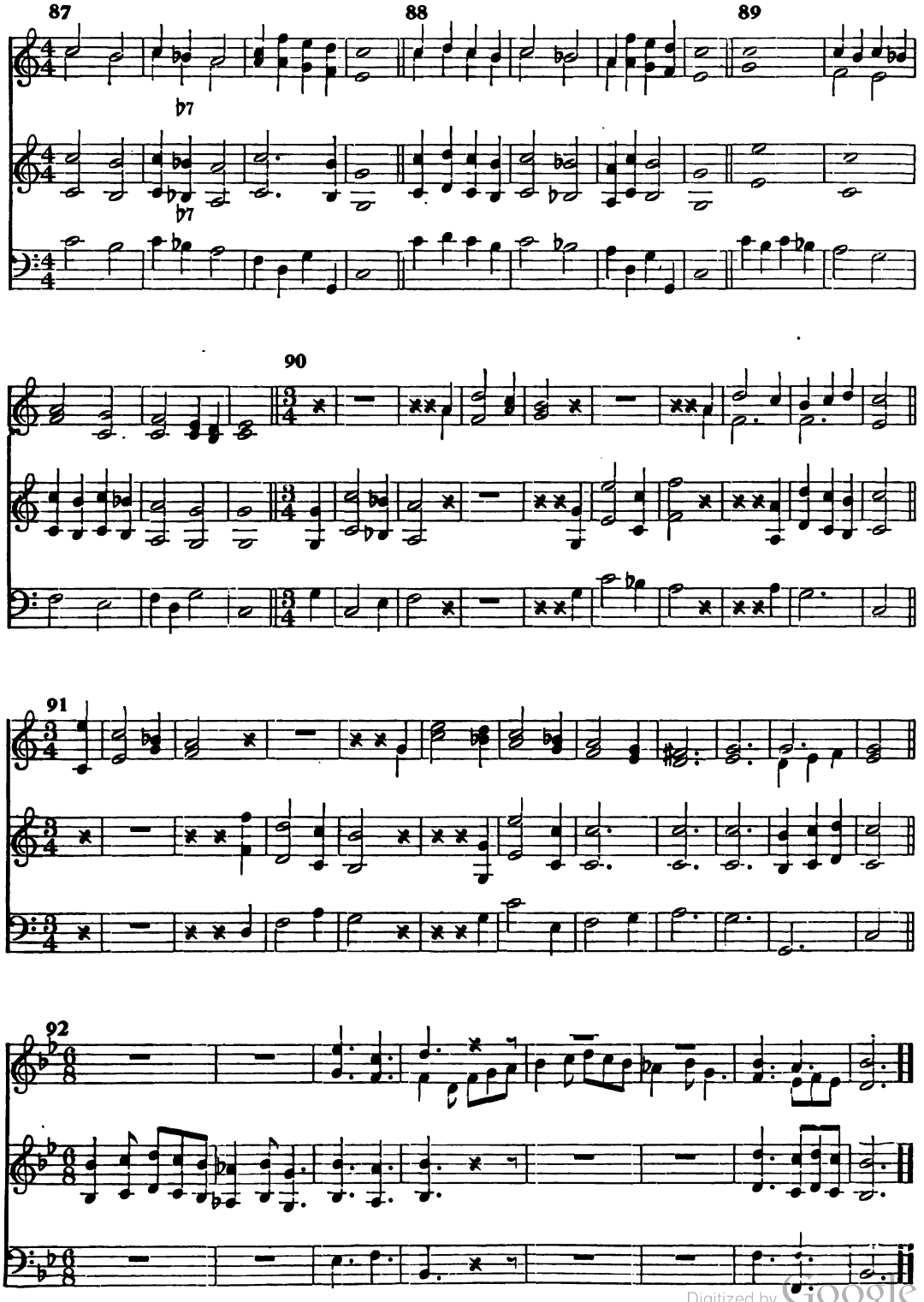

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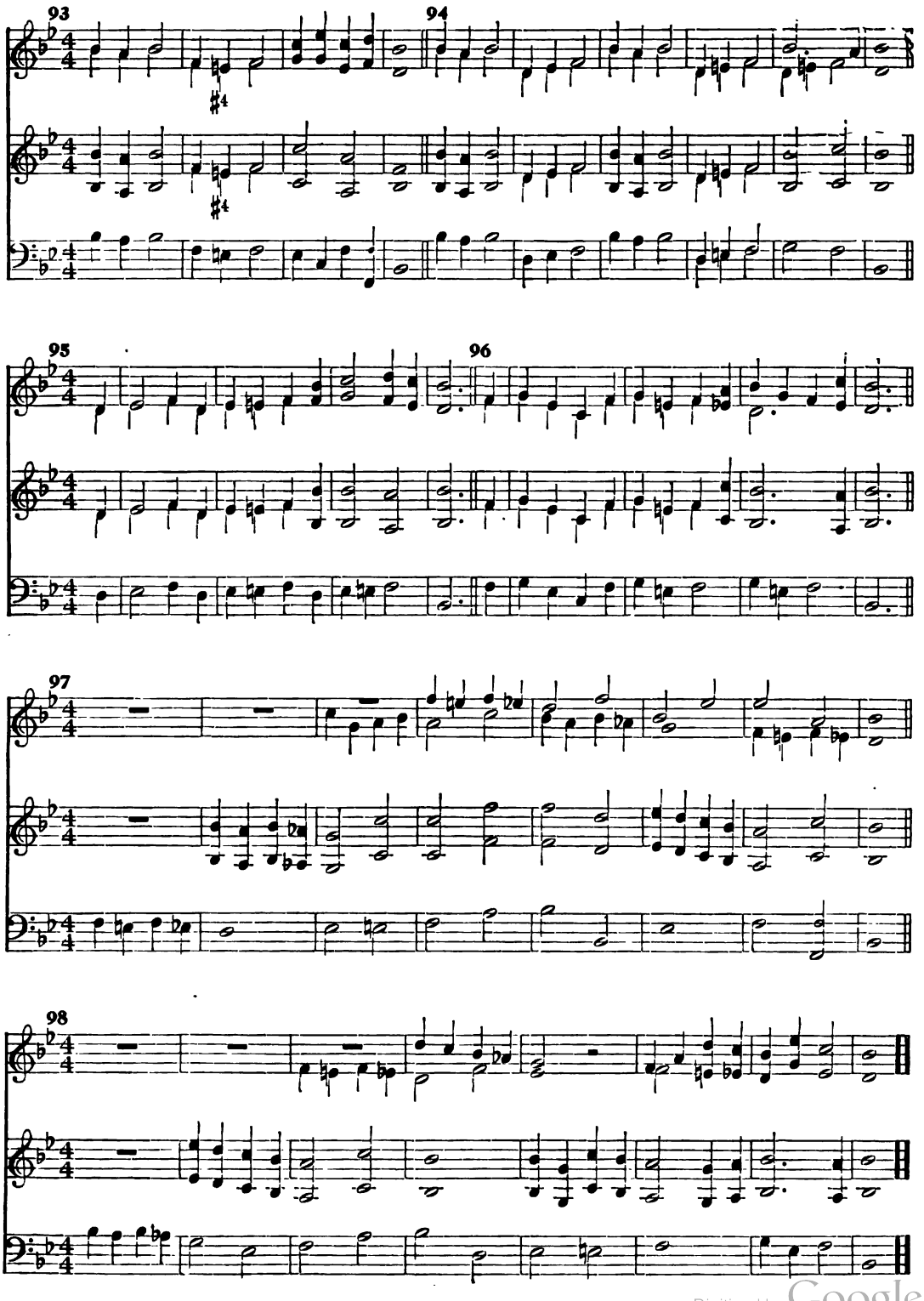

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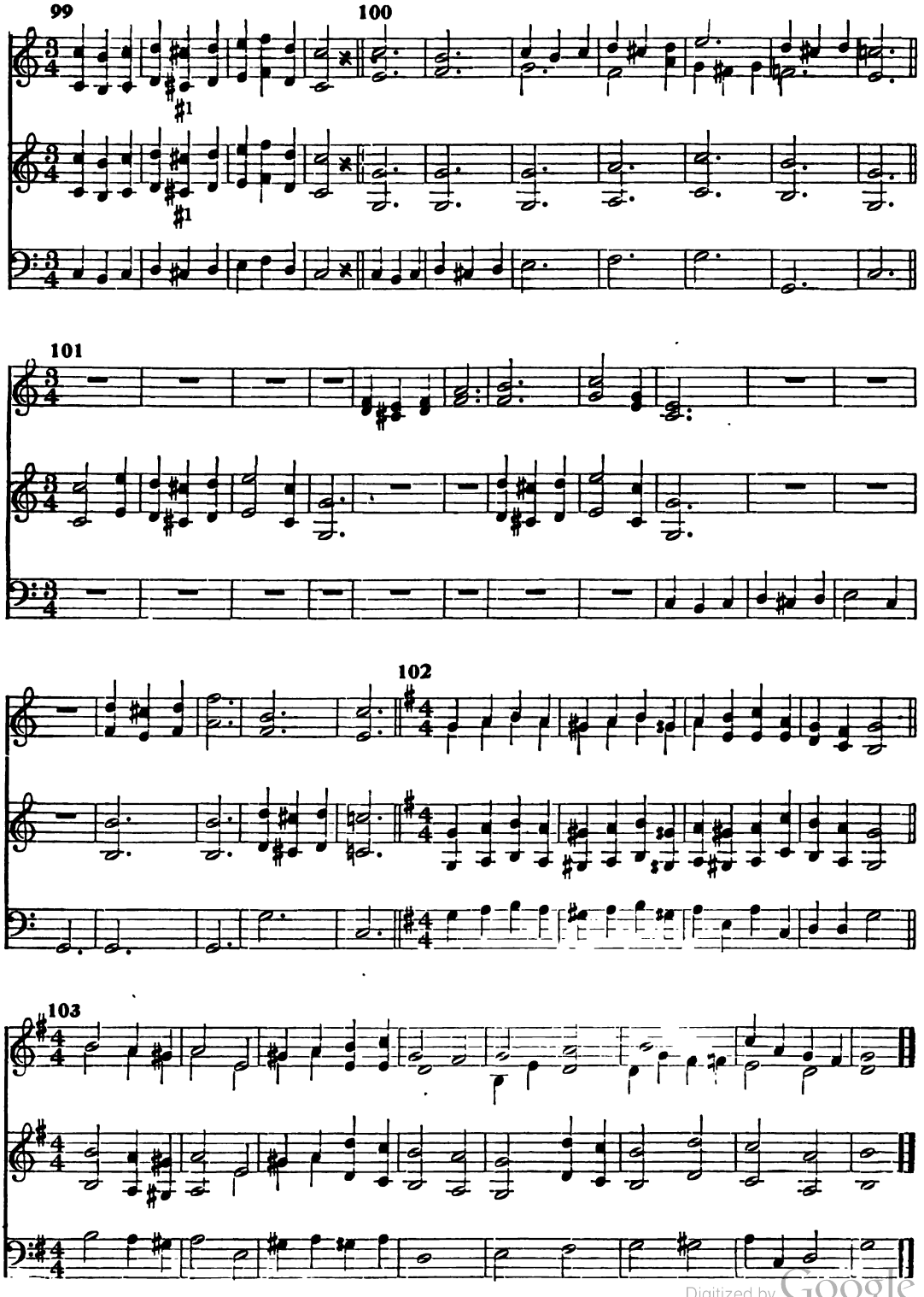

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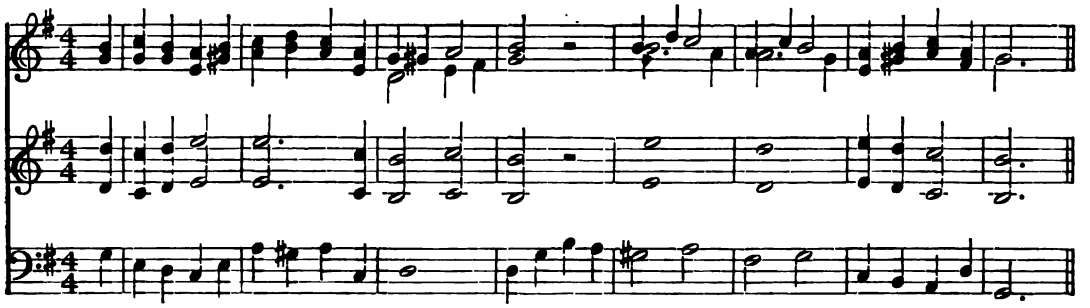
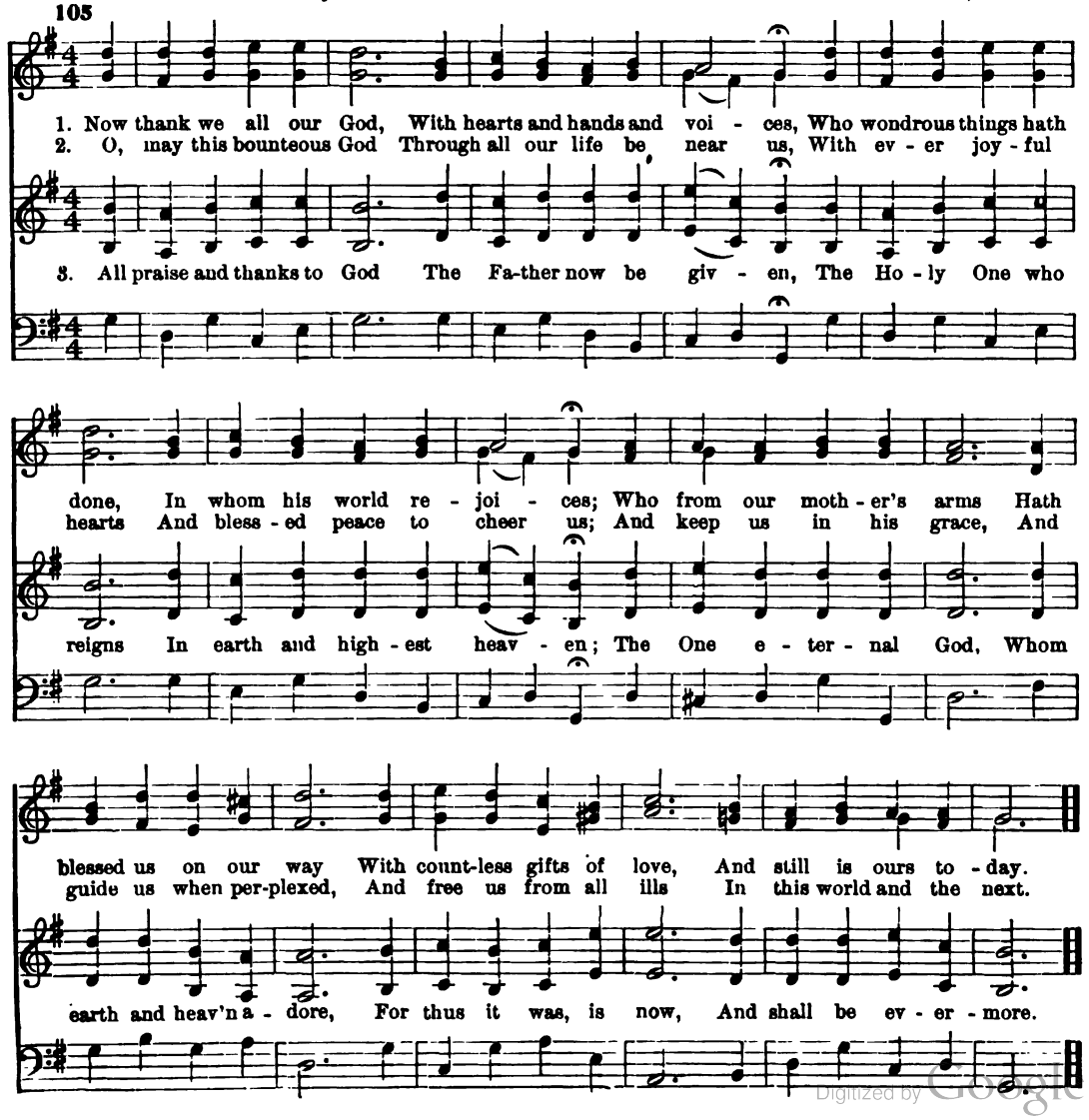


NOW THANK WE ALL OUR GOD.

Translated from RINKART by WINKWORTH. JOHANN CRÜGER, 1649.

105



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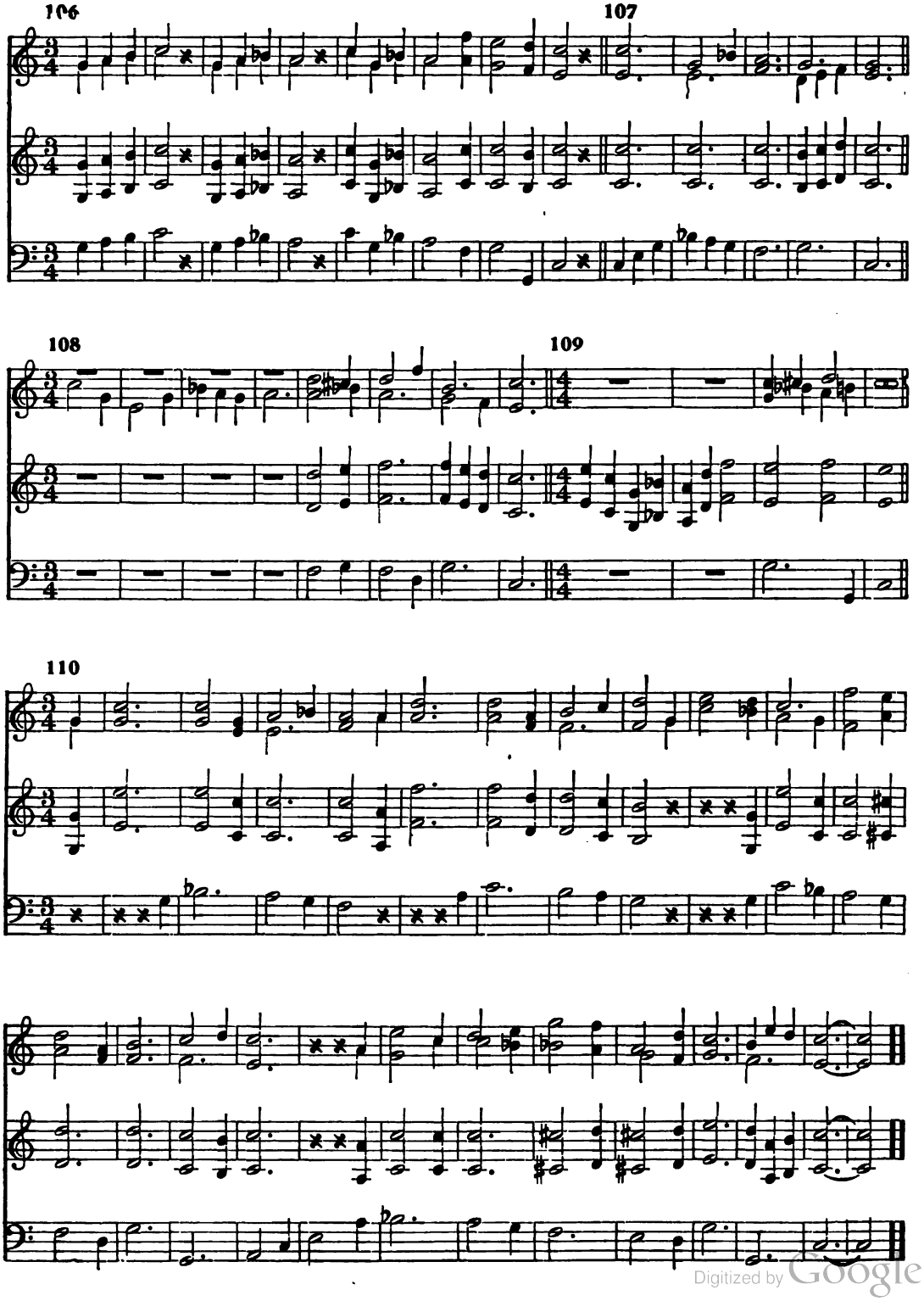

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EVENING HYMN.

J. Ellerton, adapted. Arranged from J. Brahms.

111

1. The day thou gav - est, Lord, is end - ed; The dark - ness falls at thy be - hest; To
2. We thank thee that thy love, un - sleeping, While earth rolls on - ward in - to light, Thro'
3. The sun, that bids us rest, is wak - ing Our breth - ren 'neath the west - ern sky, And
4. So be it, Lord; thy throne shall nev-er, Like earth's proud empires, pass a - way, But

thee our morn - ing hymns as - cend-ed, Thy praise shall hal - low now . . our rest.
all the world its watch is keep-ing, And rests not now by day . . or night.
hour by hour fresh lips are mak - ing Thy won-drous do - ings heard . . on high.
stand, and rule, and grow for - ev - er, Till all thy crea - tures own . . thy sway.

112

113

114

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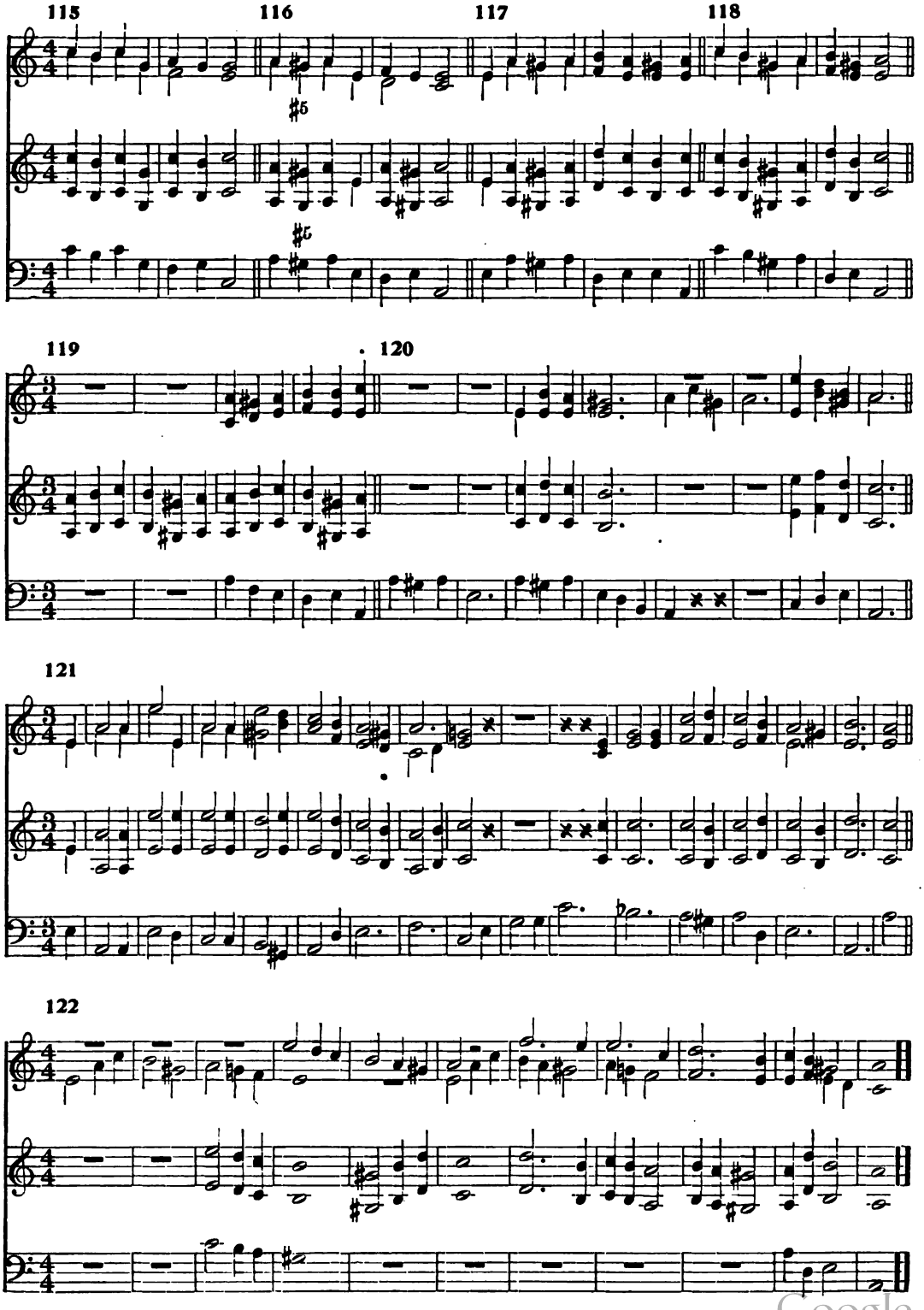

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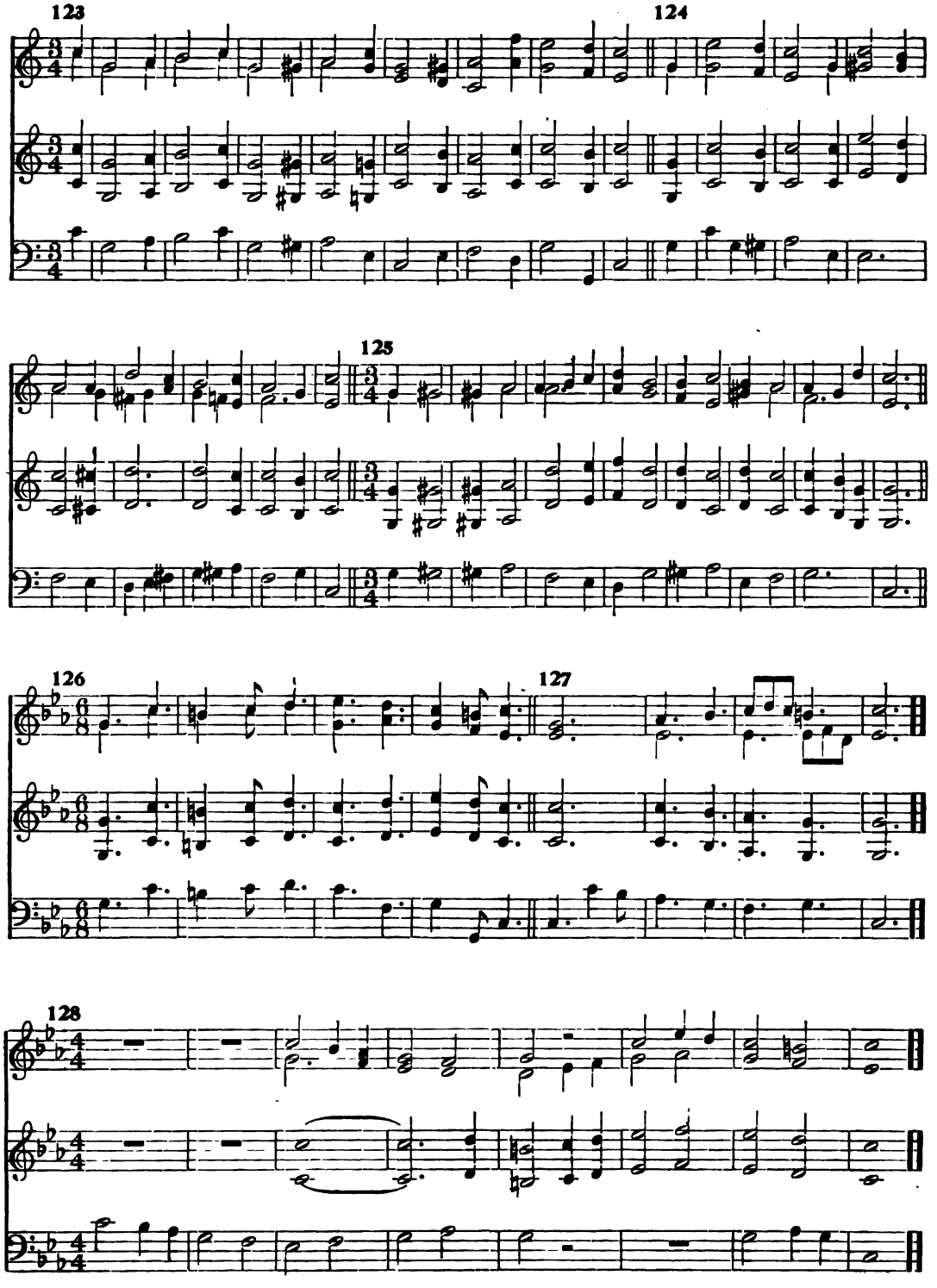

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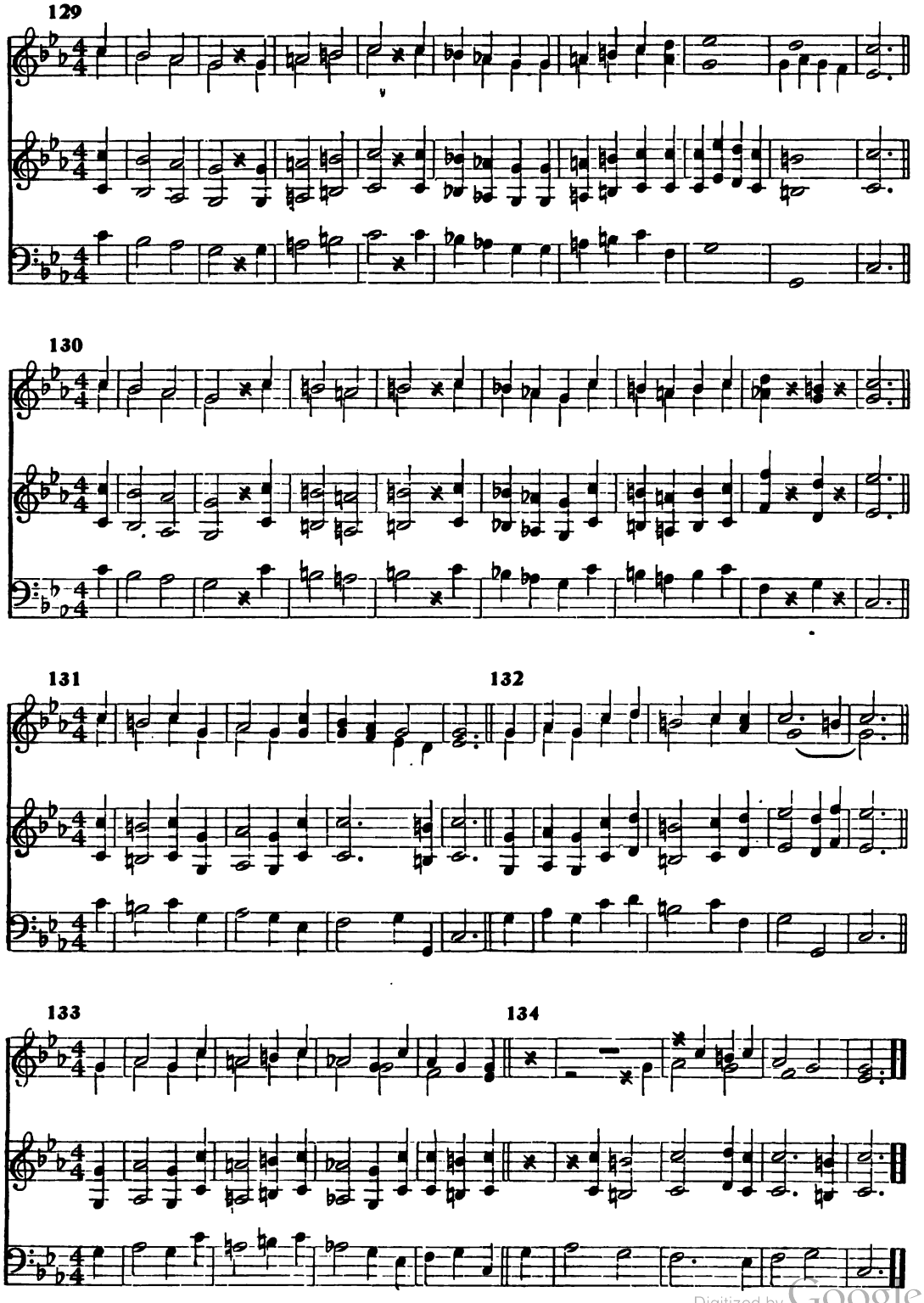

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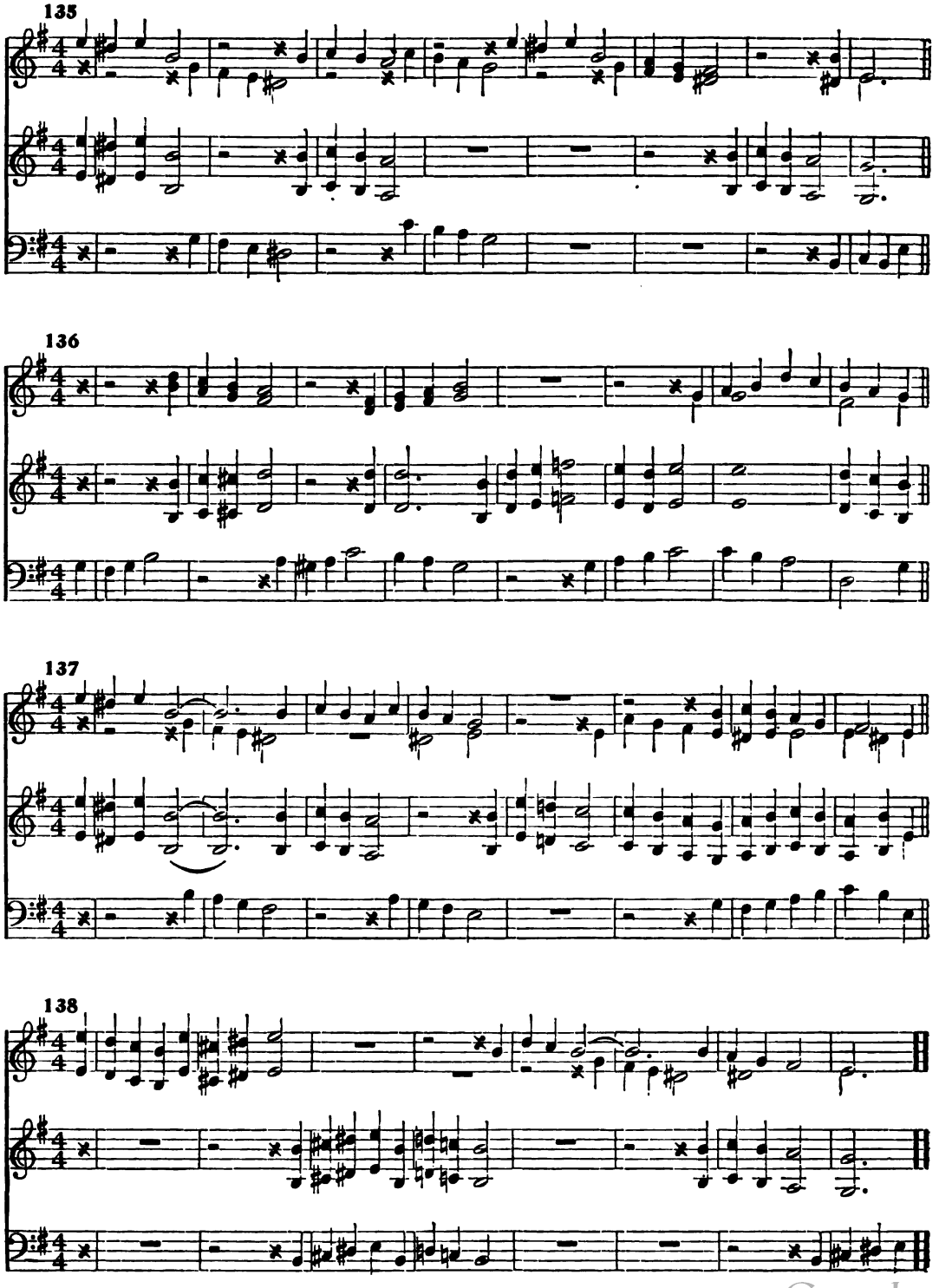

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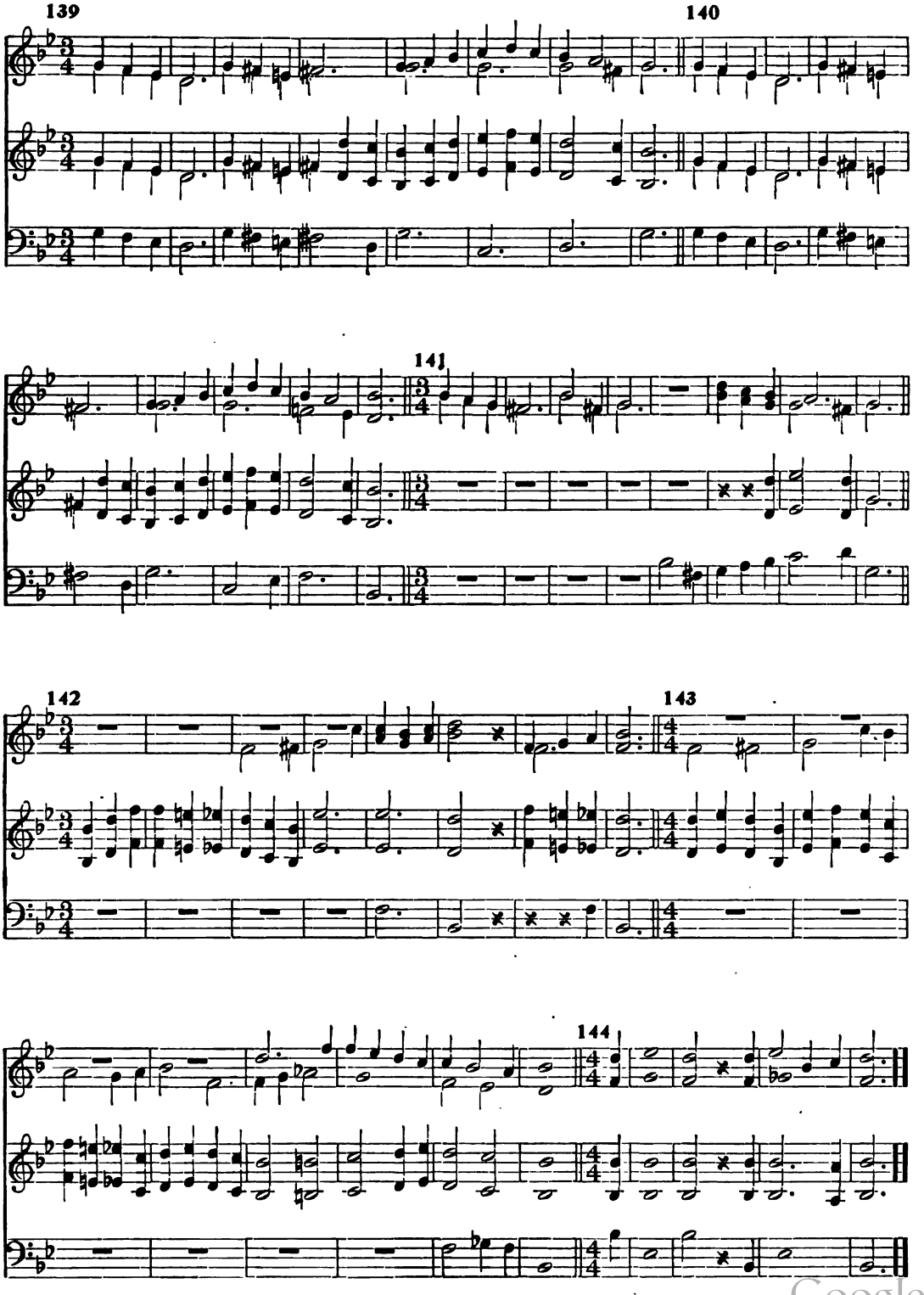

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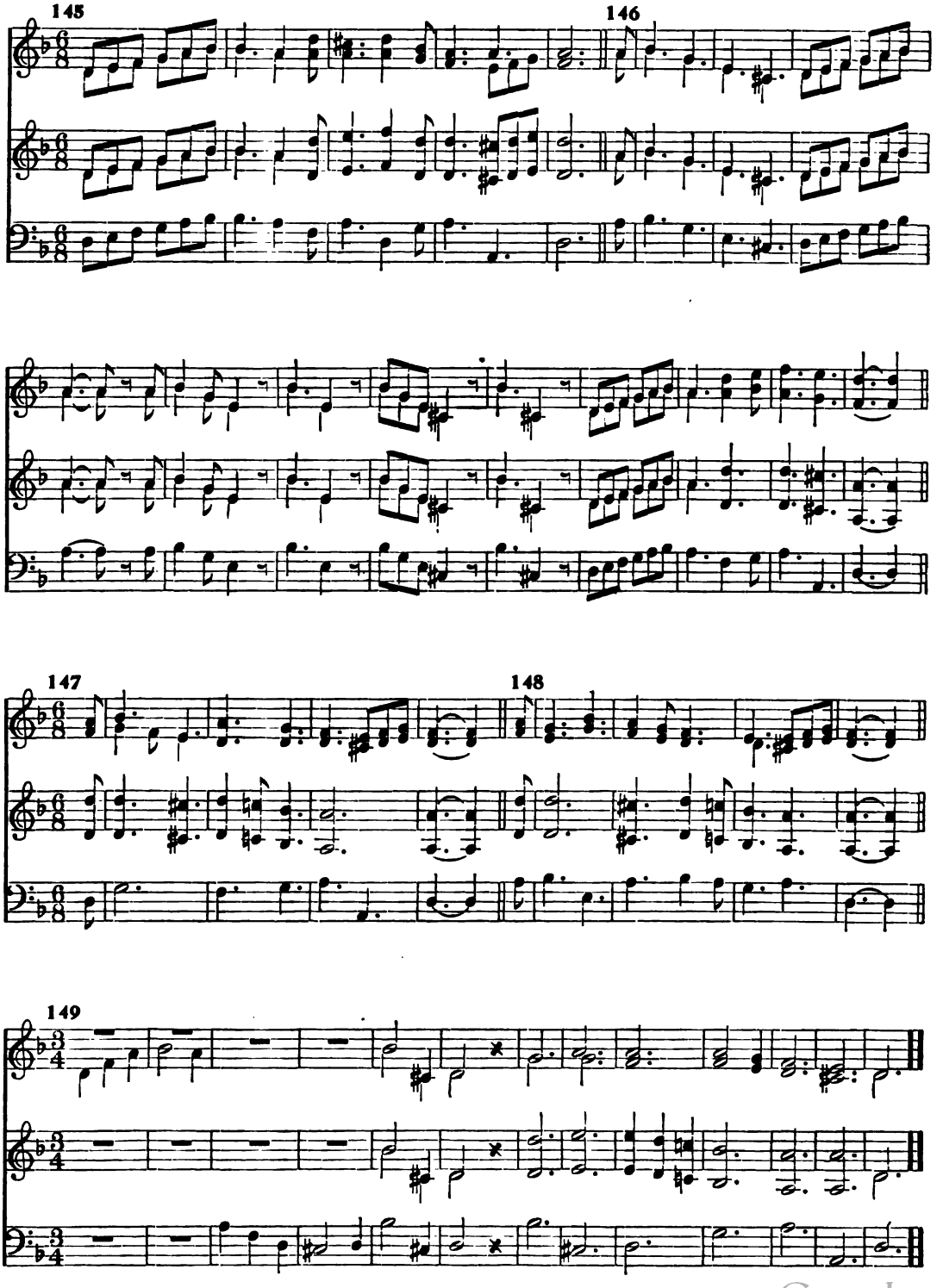

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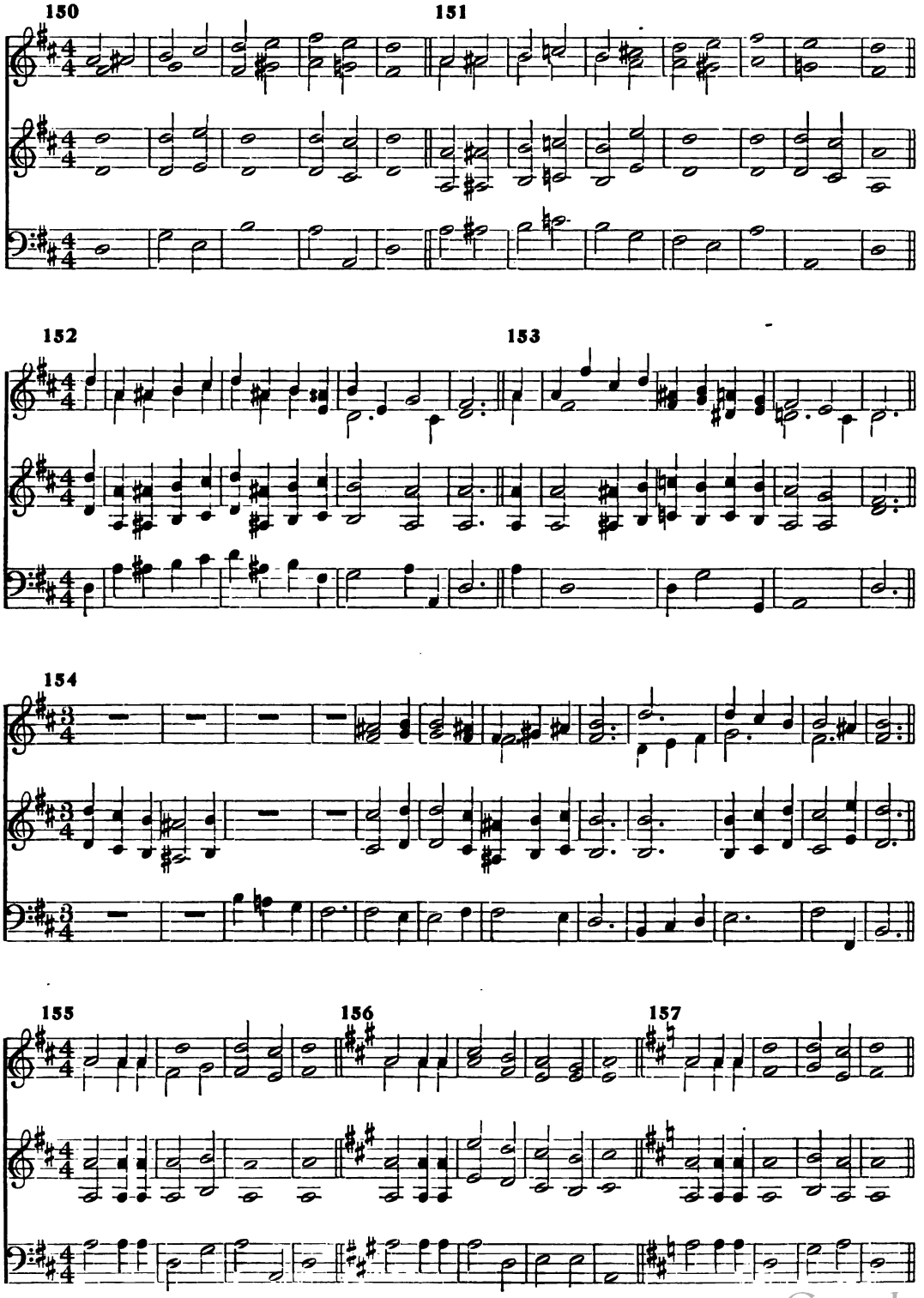

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158

159 160 161

162

MOTET, The Lord is My Shepherd.

163

Not too slowly.

p

The Lord is my shep-herd; I shall not want. He mak-eth me to lie down in green

p

The Lord is my shep-herd; I shall not want. He mak-eth me to lie down in green

p

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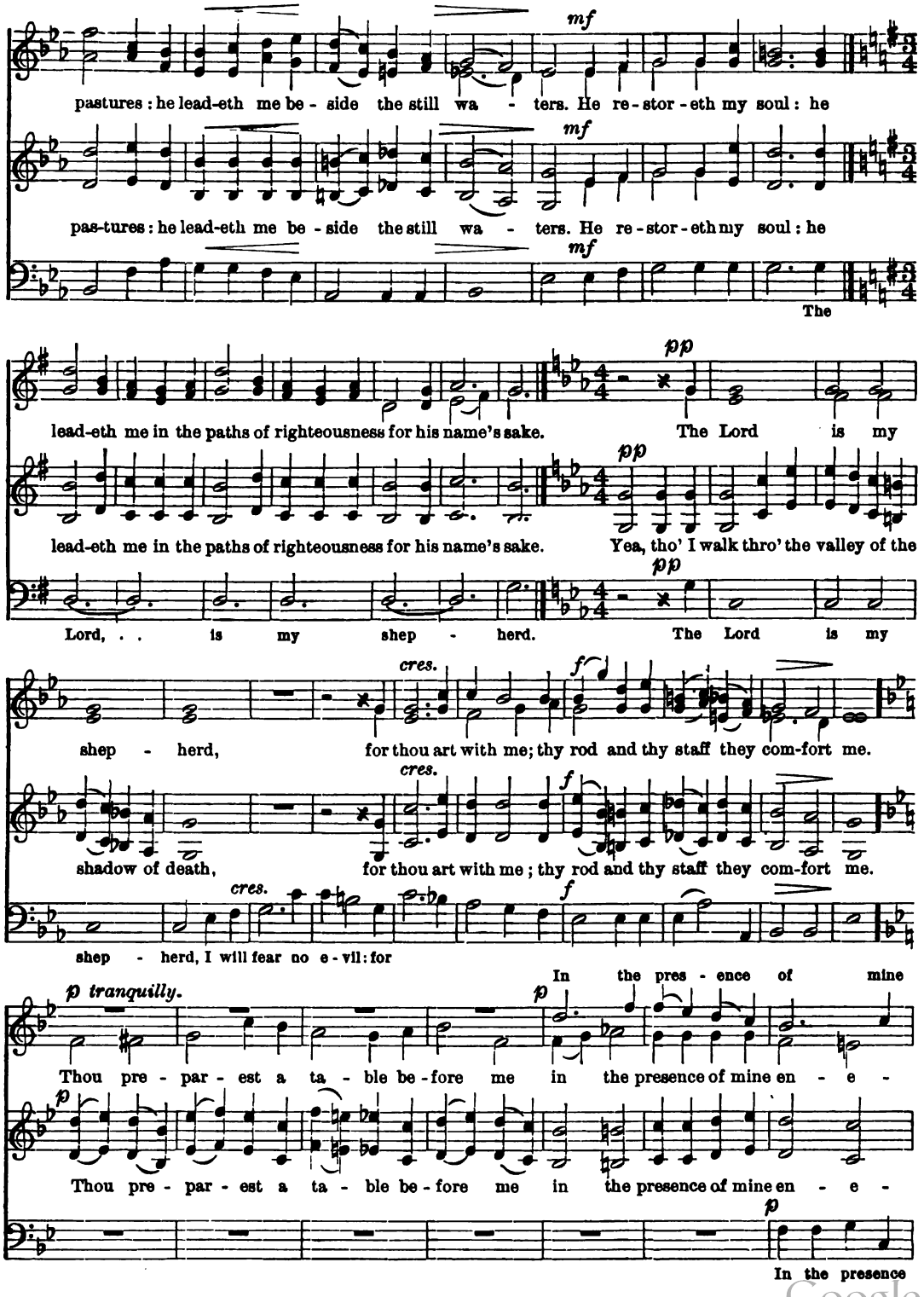

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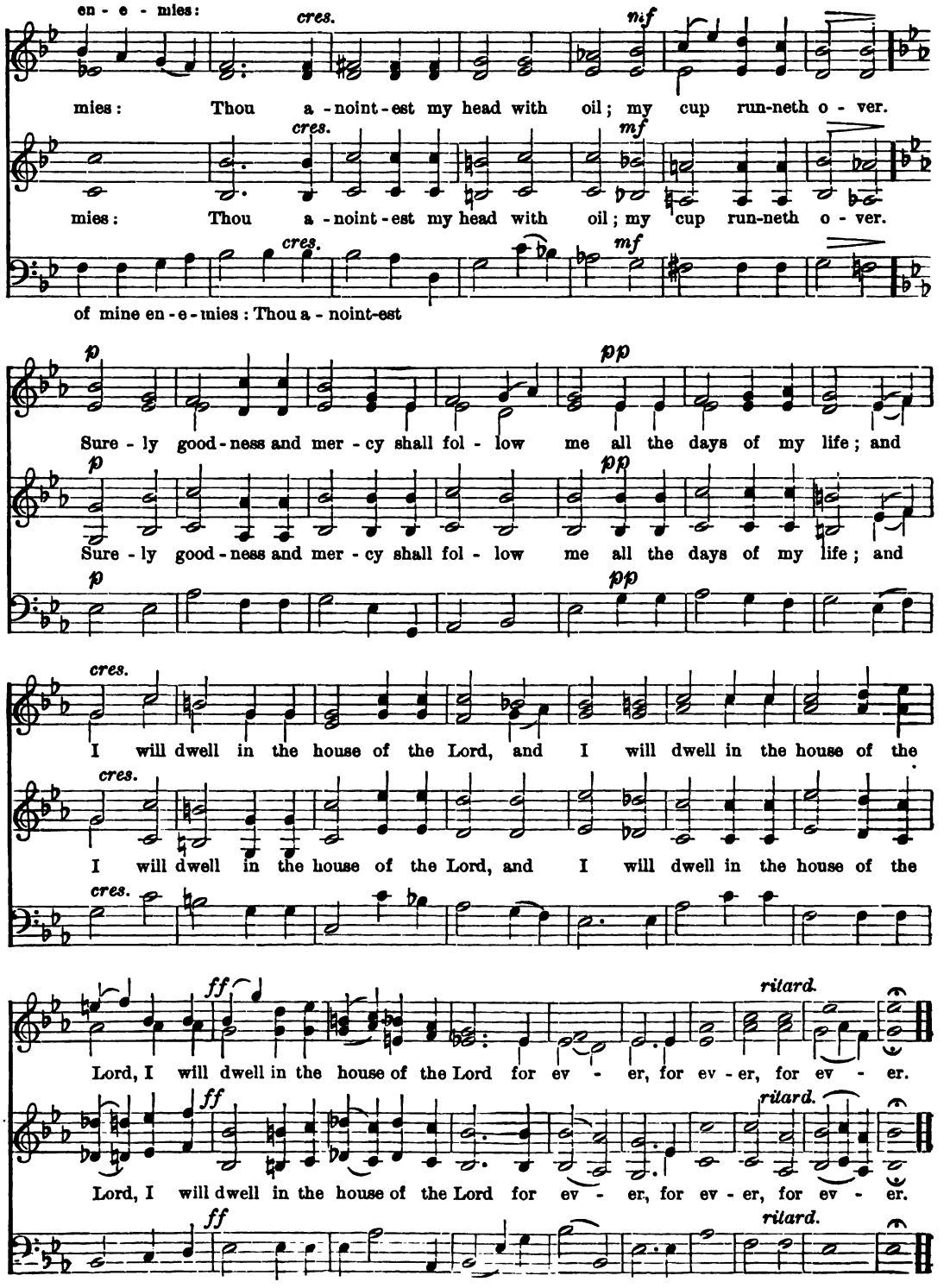

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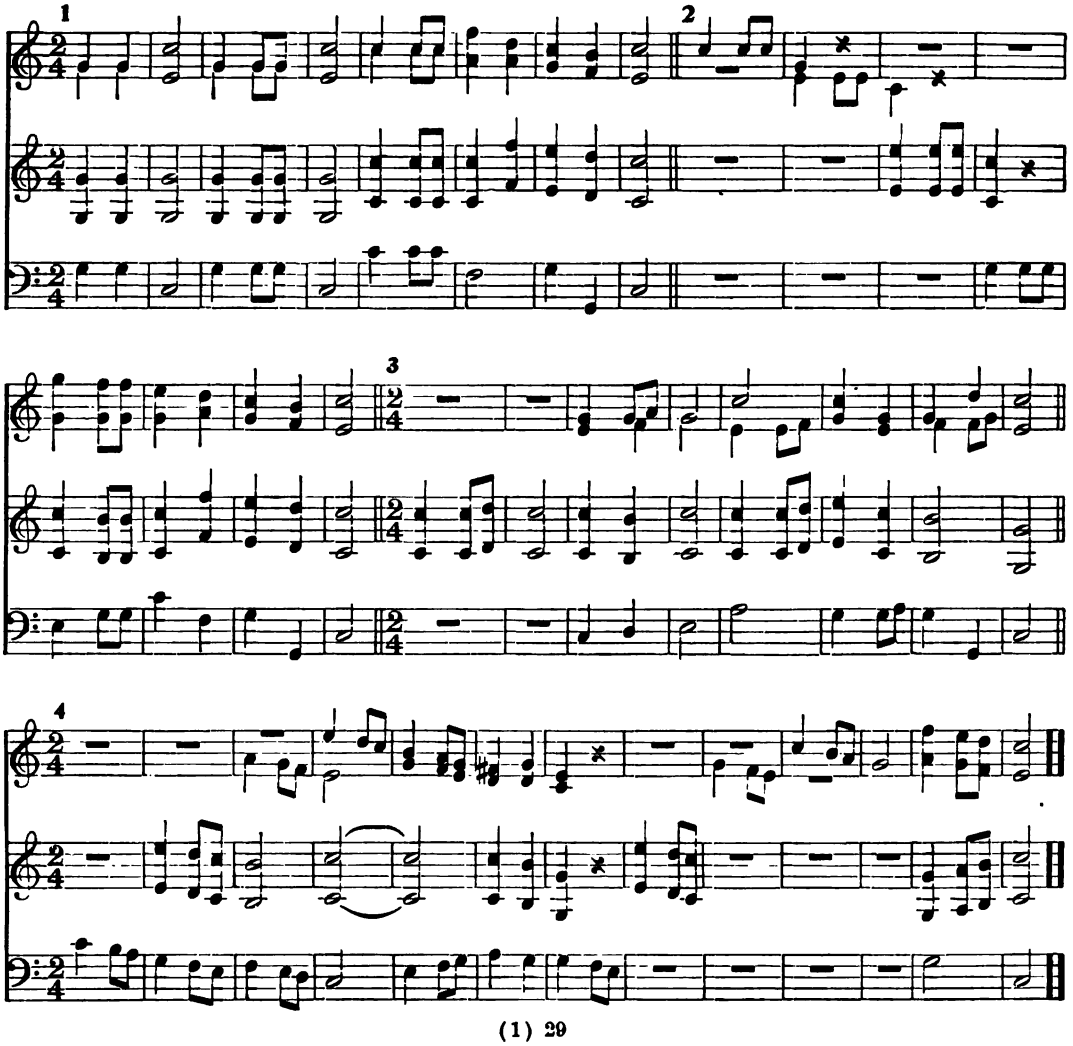
HARMONIA — SERIES II

PROGRESSIVE EXERCISES AND SONGS

FOR

FOUR-PART CHORUS OF MIXED VOICES,

ADAPTED FOR USE BY ADULT CHORUS (SOPRANO, ALTO, TENOR, BASS,) OR FOR USE BY SCHOOL CHORUS (SOPRANO I, SOPRANO II, ALTO-TENOR, BASS).



Copyright, 1903, by SAMUEL W. COLE, under the title of "Progressive Exercises and Songs, Second Series."

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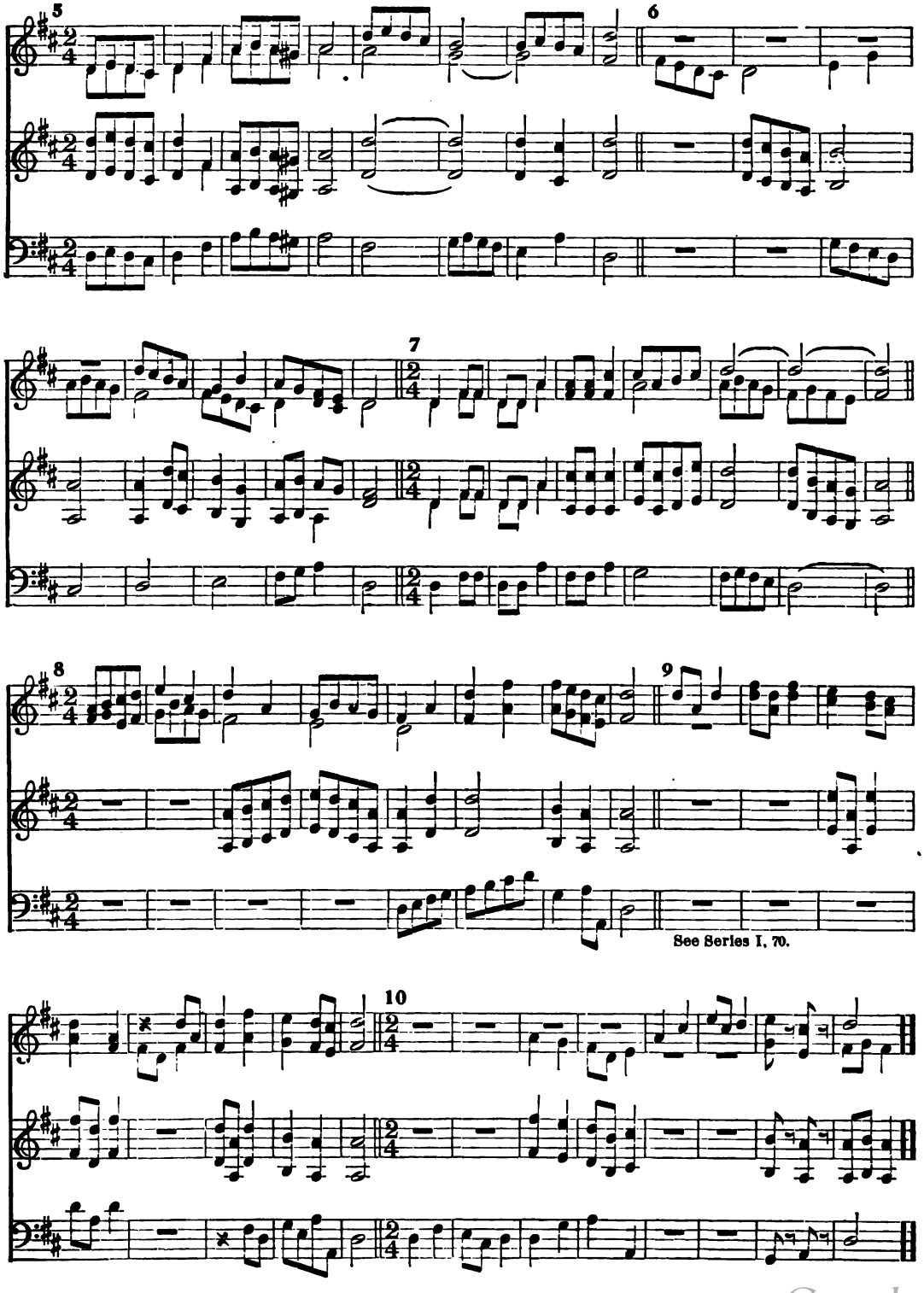

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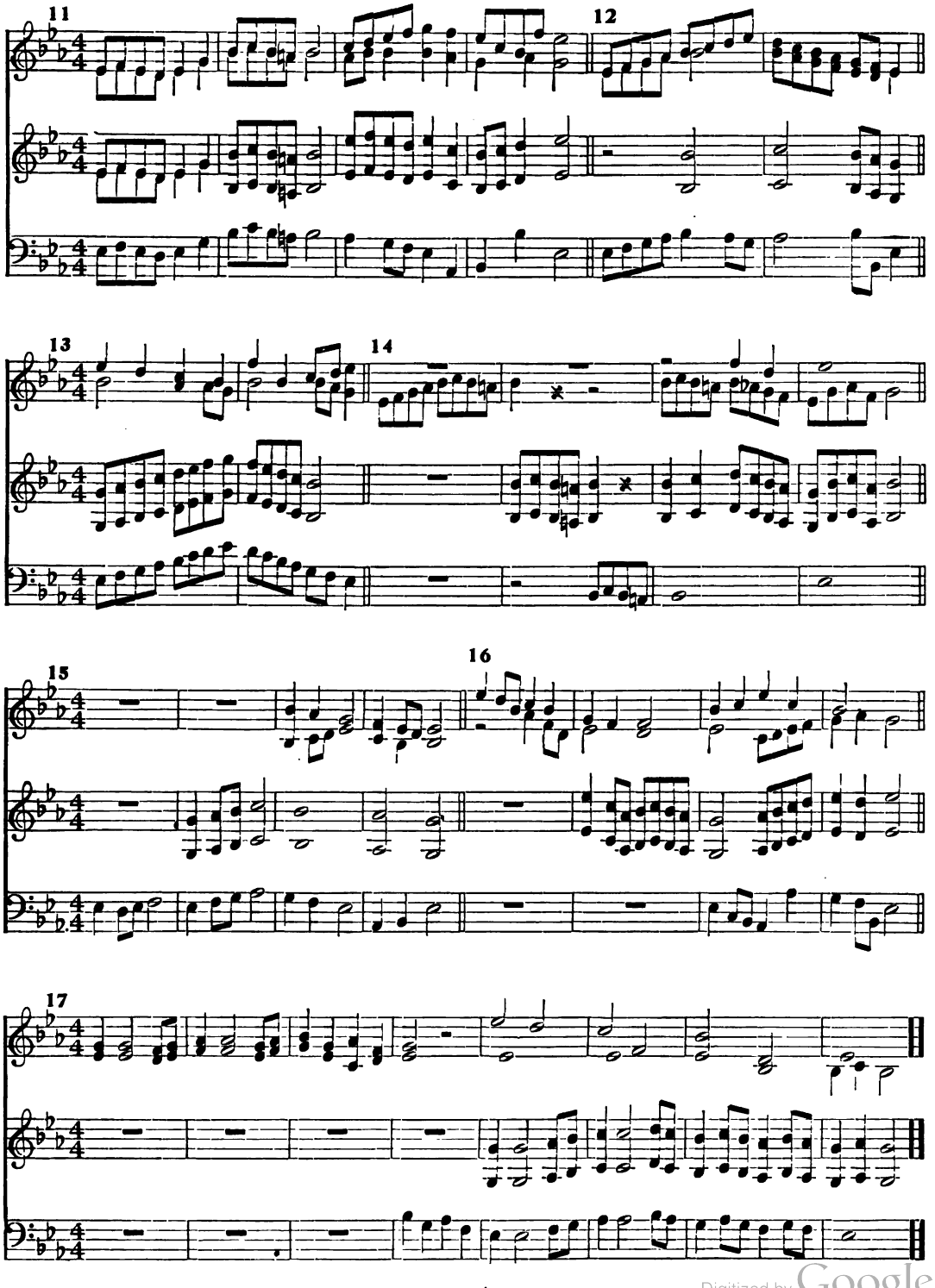

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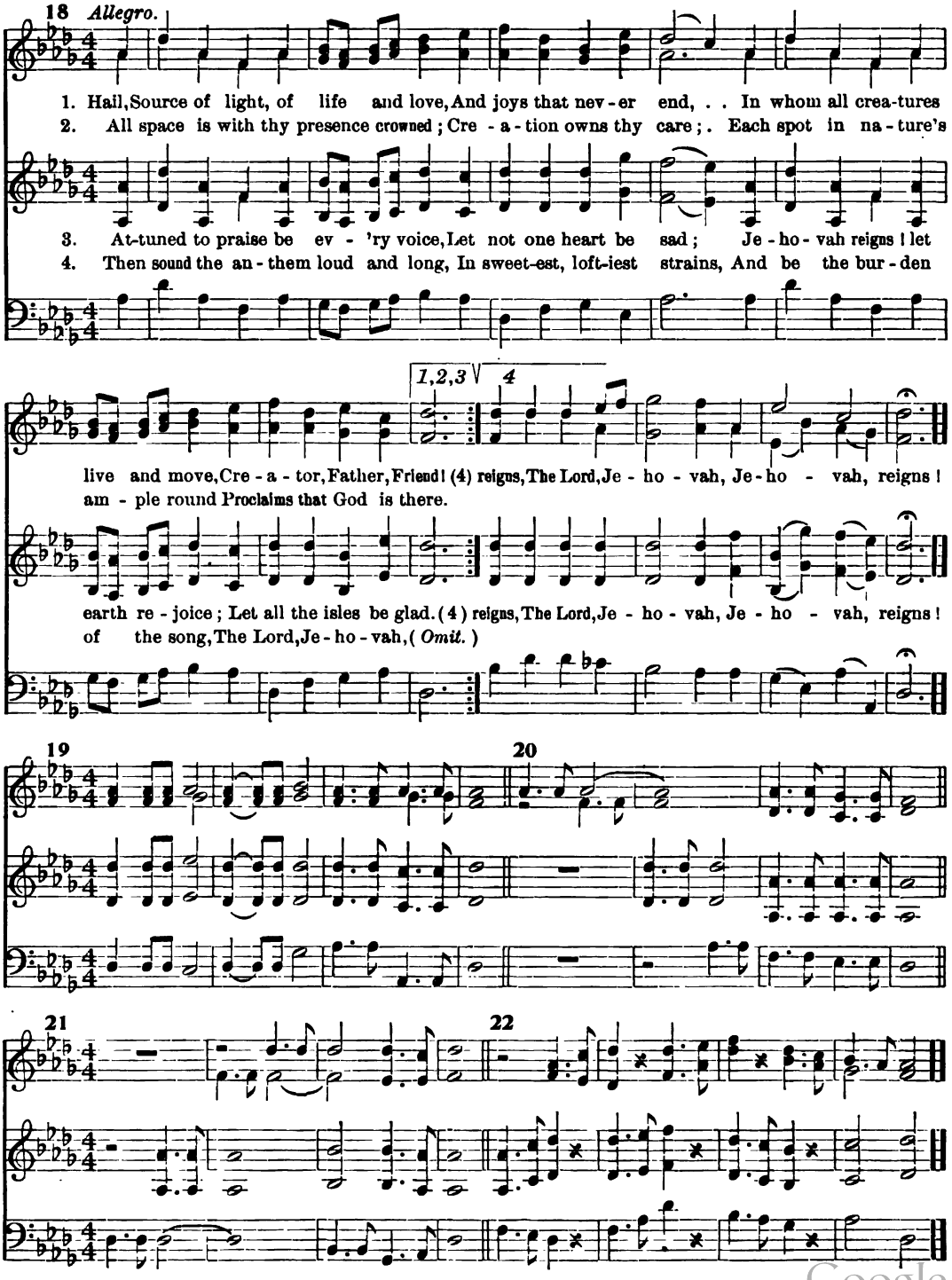
THE LORD, JEHOVAH, REIGNS.

MENZIES RAYNER. Adapted from an Old Tune.



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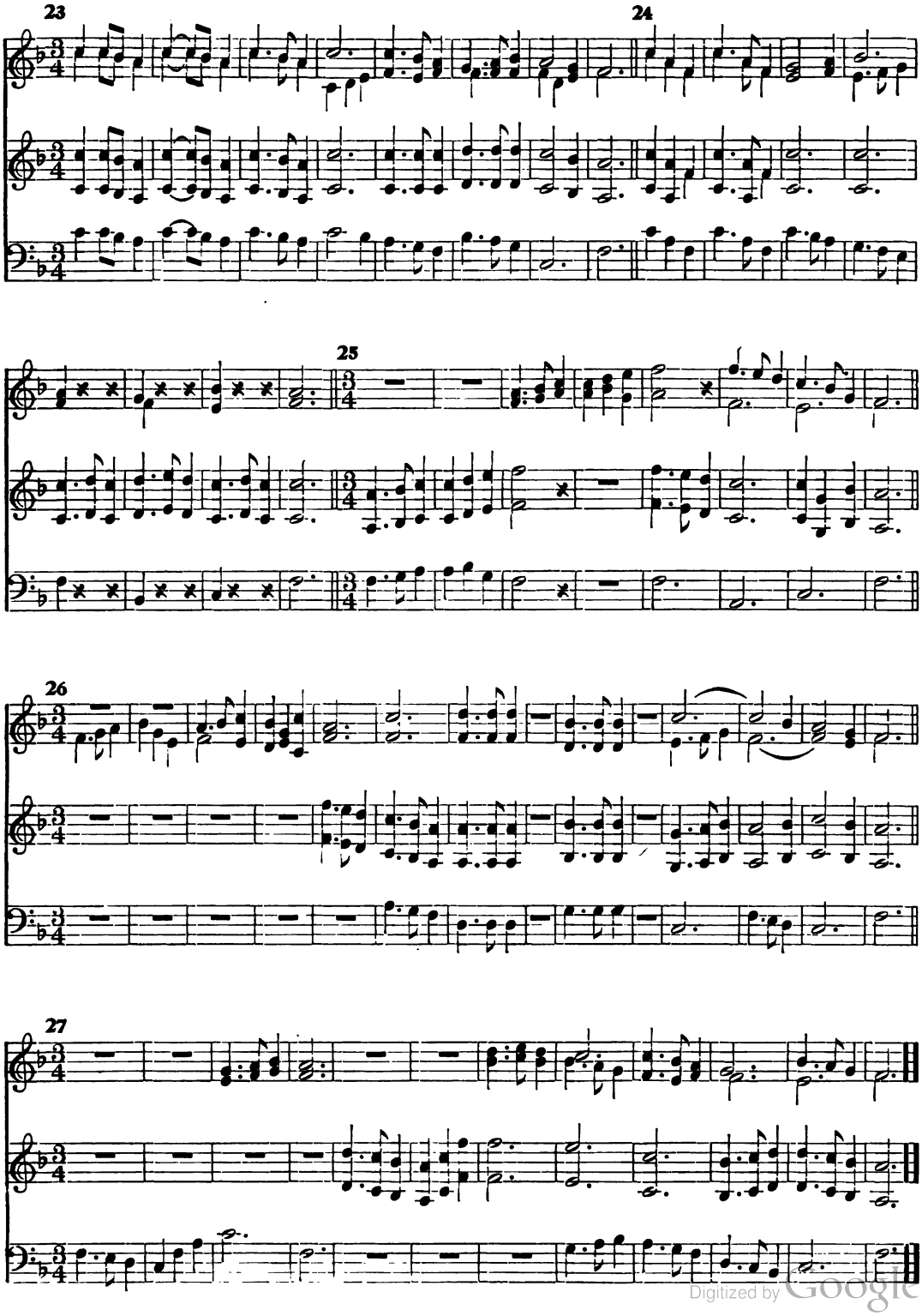

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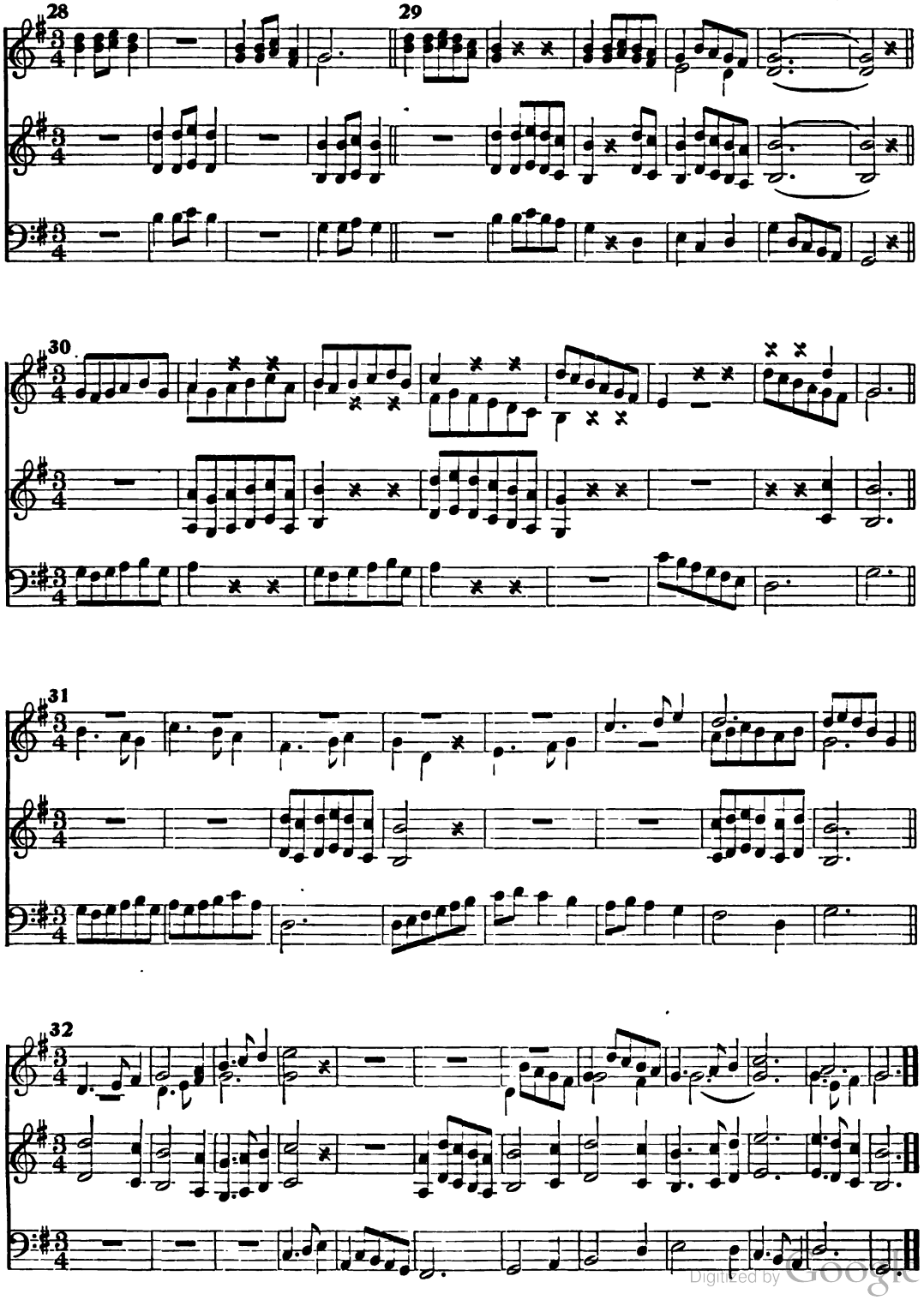

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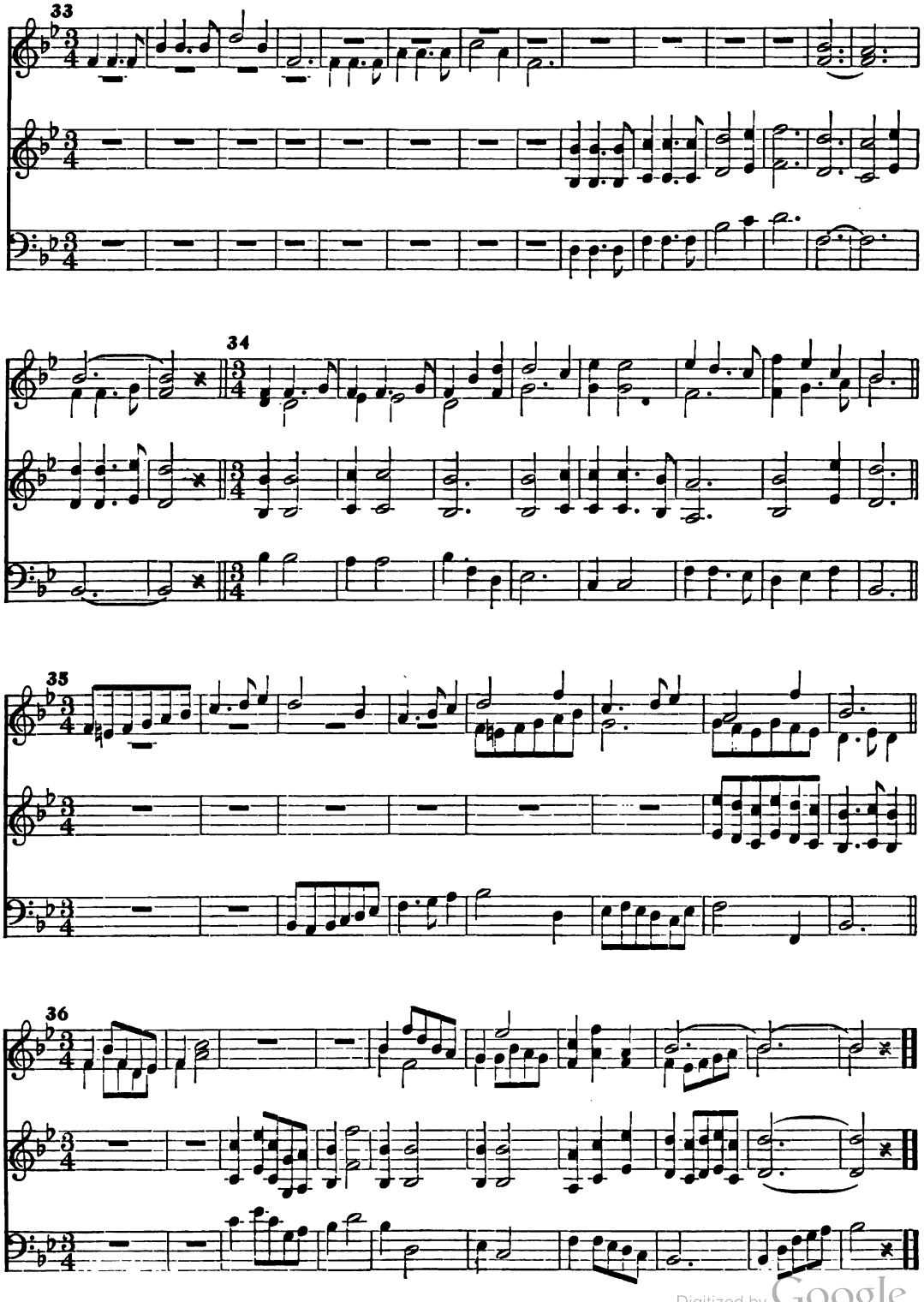

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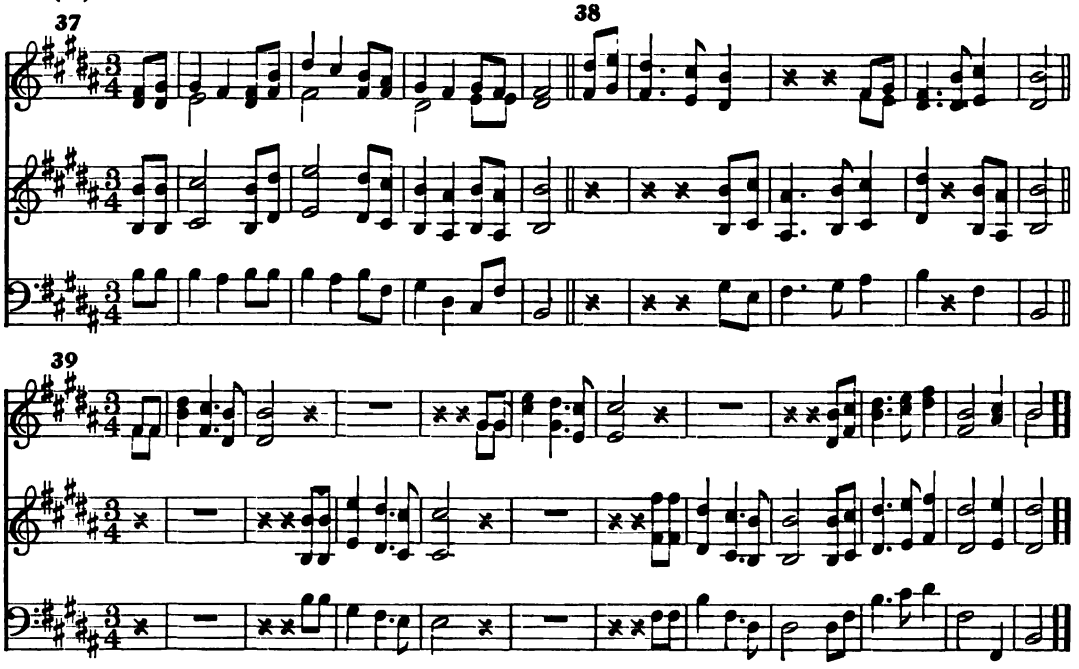
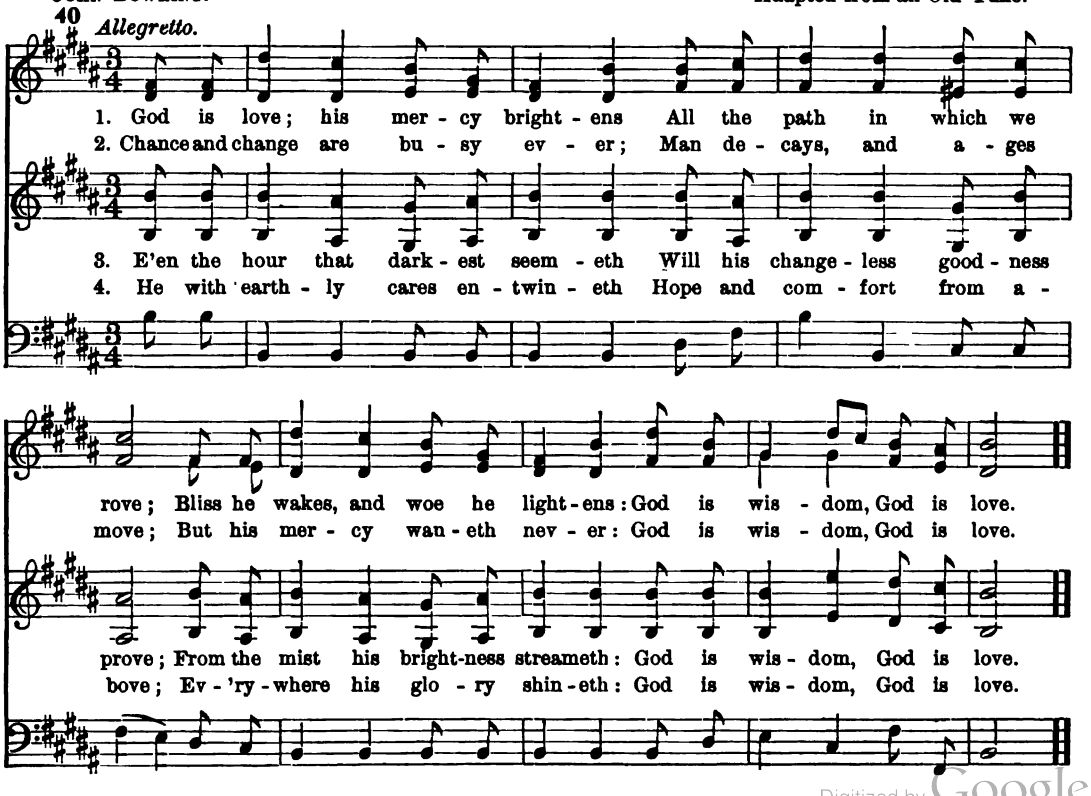


GOD IS LOVE.

JOHN BOWRING. Adapted from an Old Tune.



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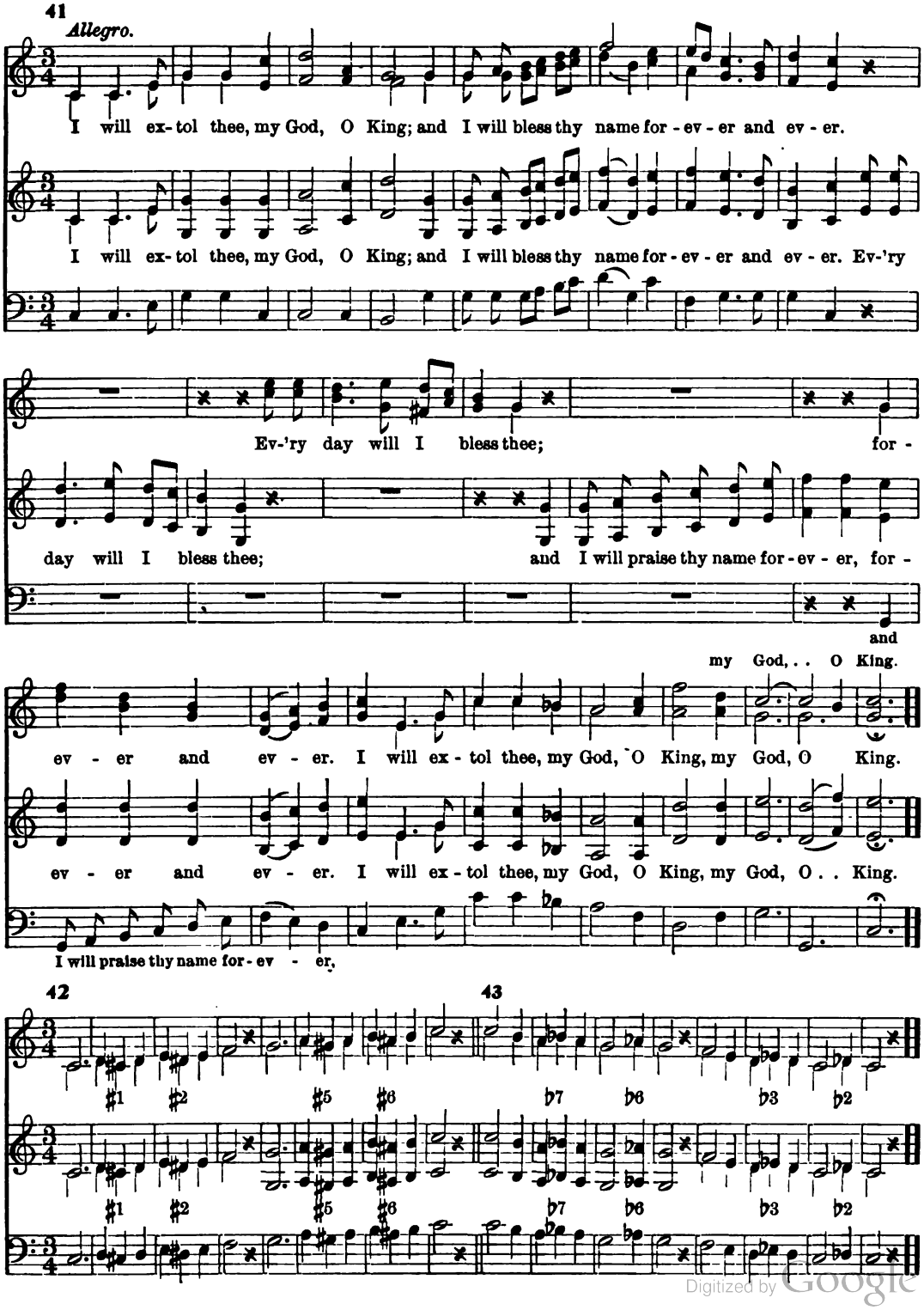
I WILL EXTOL THEE.



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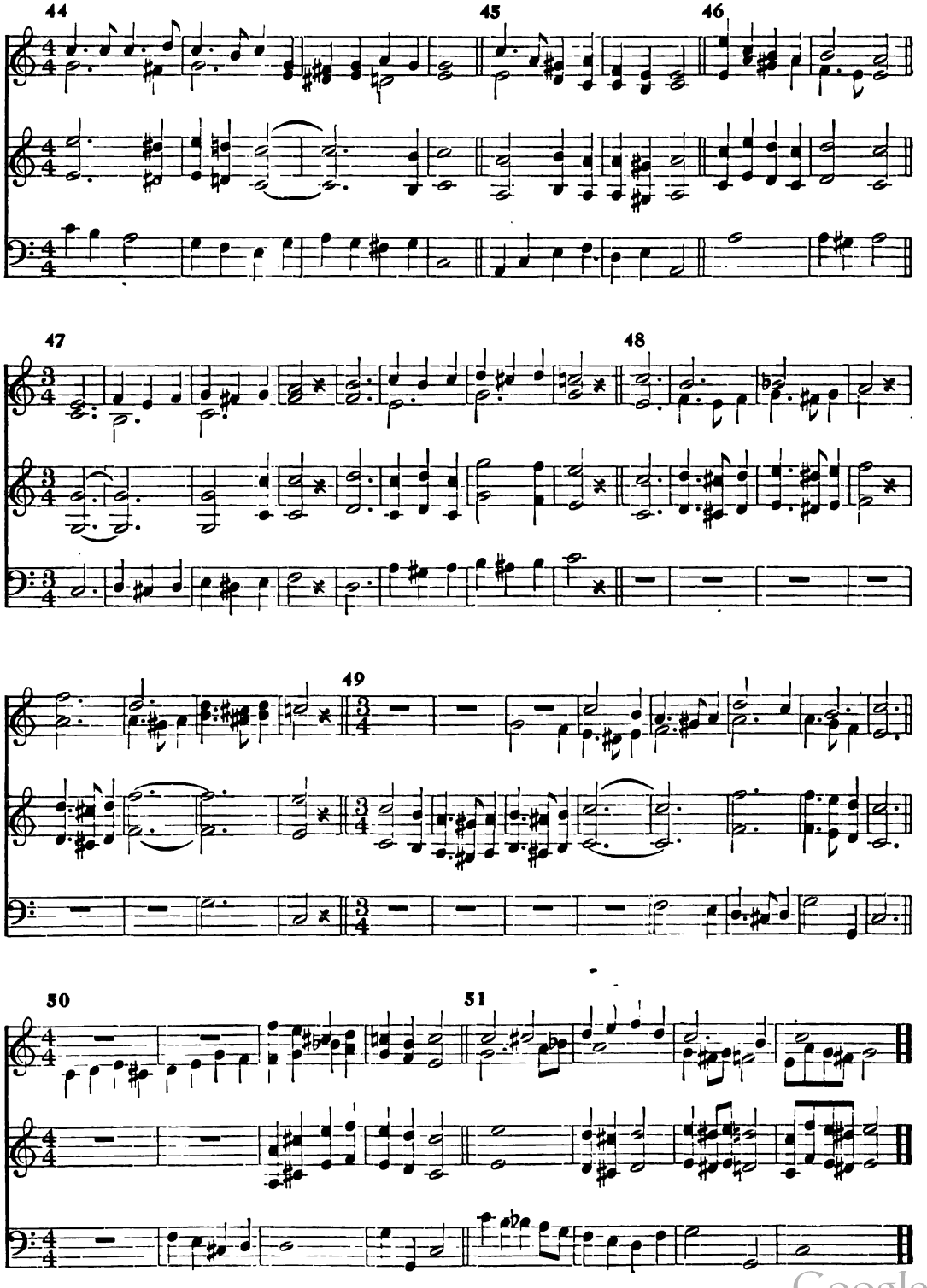

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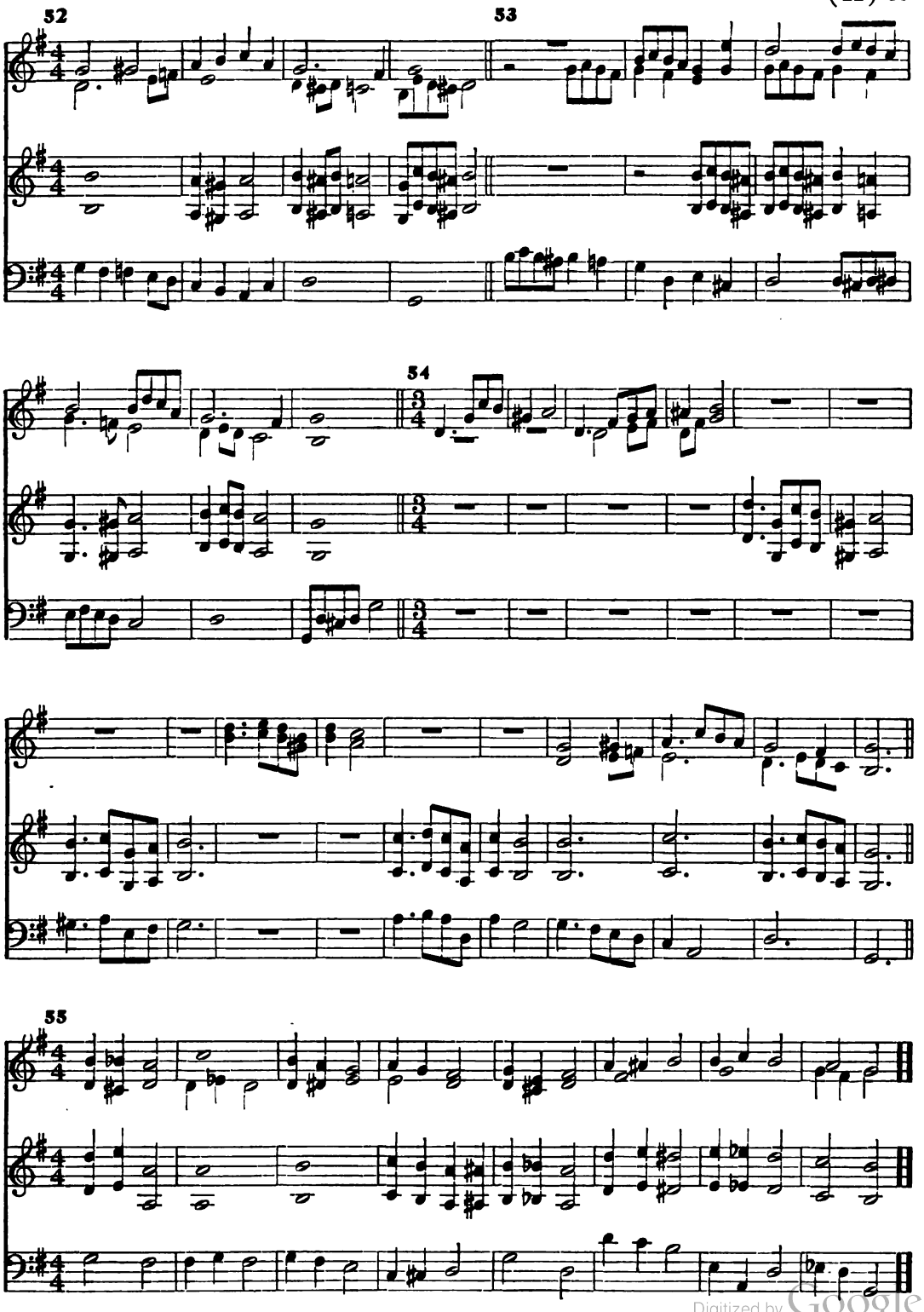

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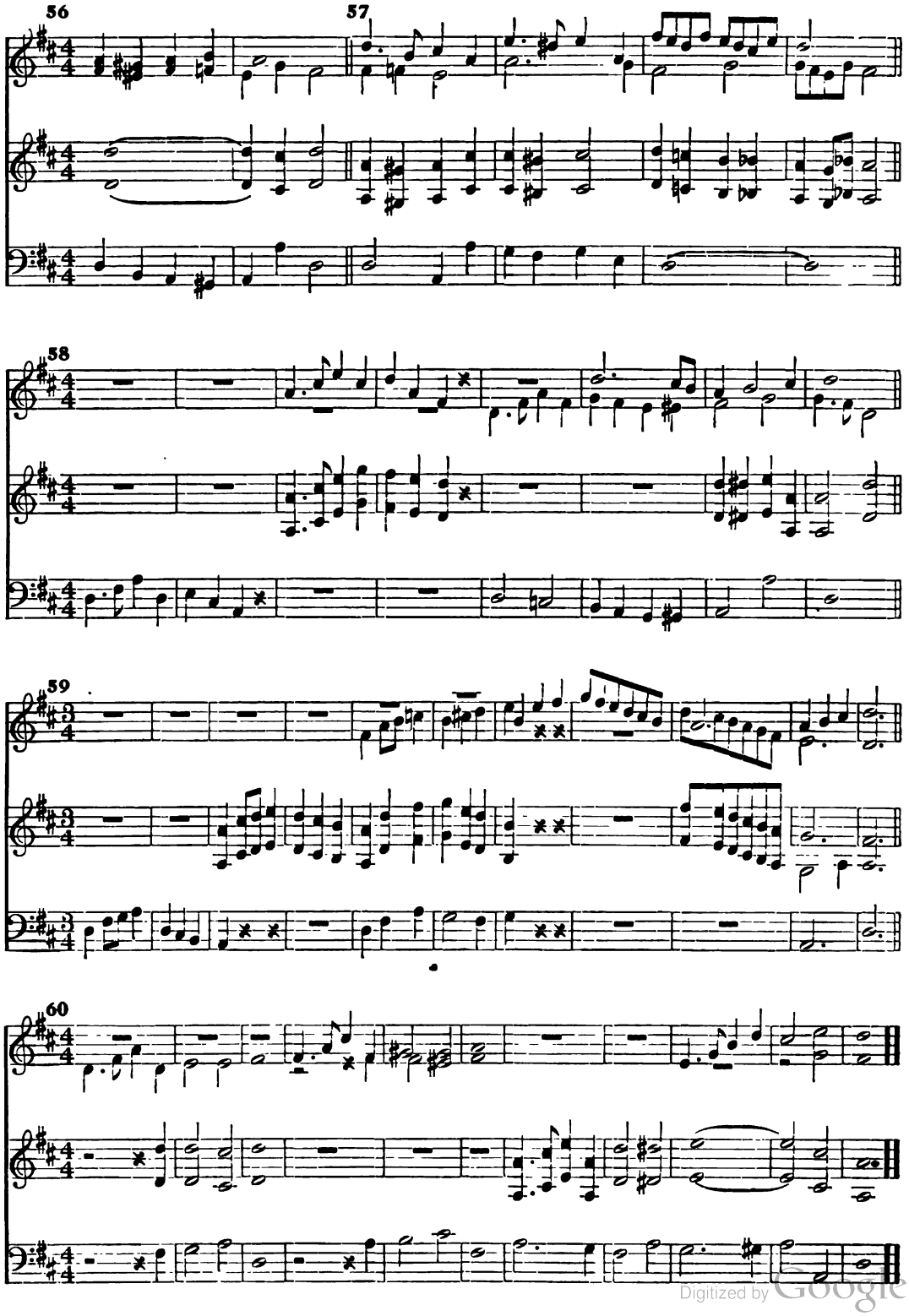

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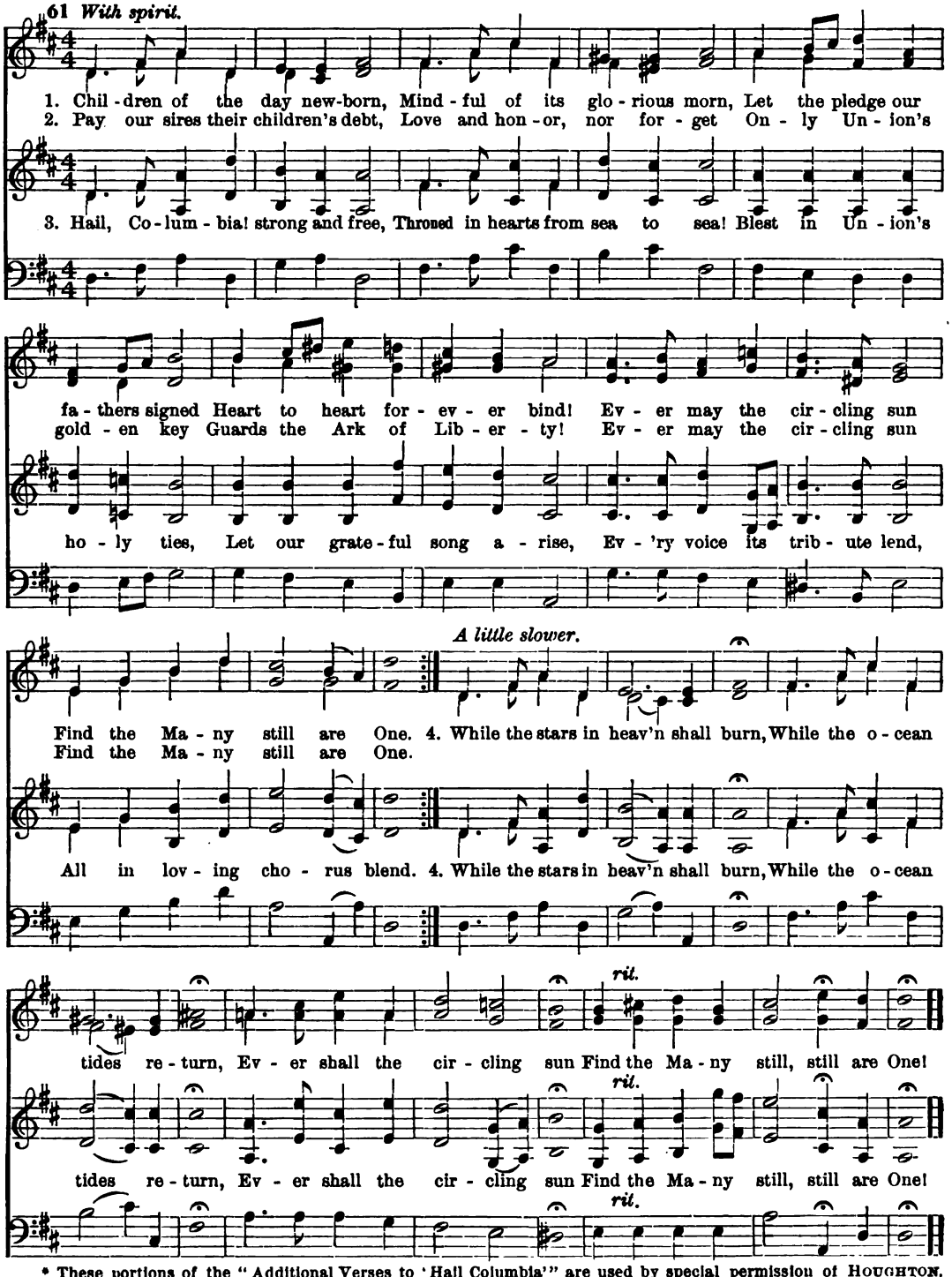
UNION AND DUTY.

Words by OLIVER WENDELL HOLMES.*

61 *With spirit.*



* These portions of the "Additional Verses to 'Hail Columbia'" are used by special permission of HOUGHTON, MIFFLIN & CO., the authorized publishers of Dr. Holmes's works.

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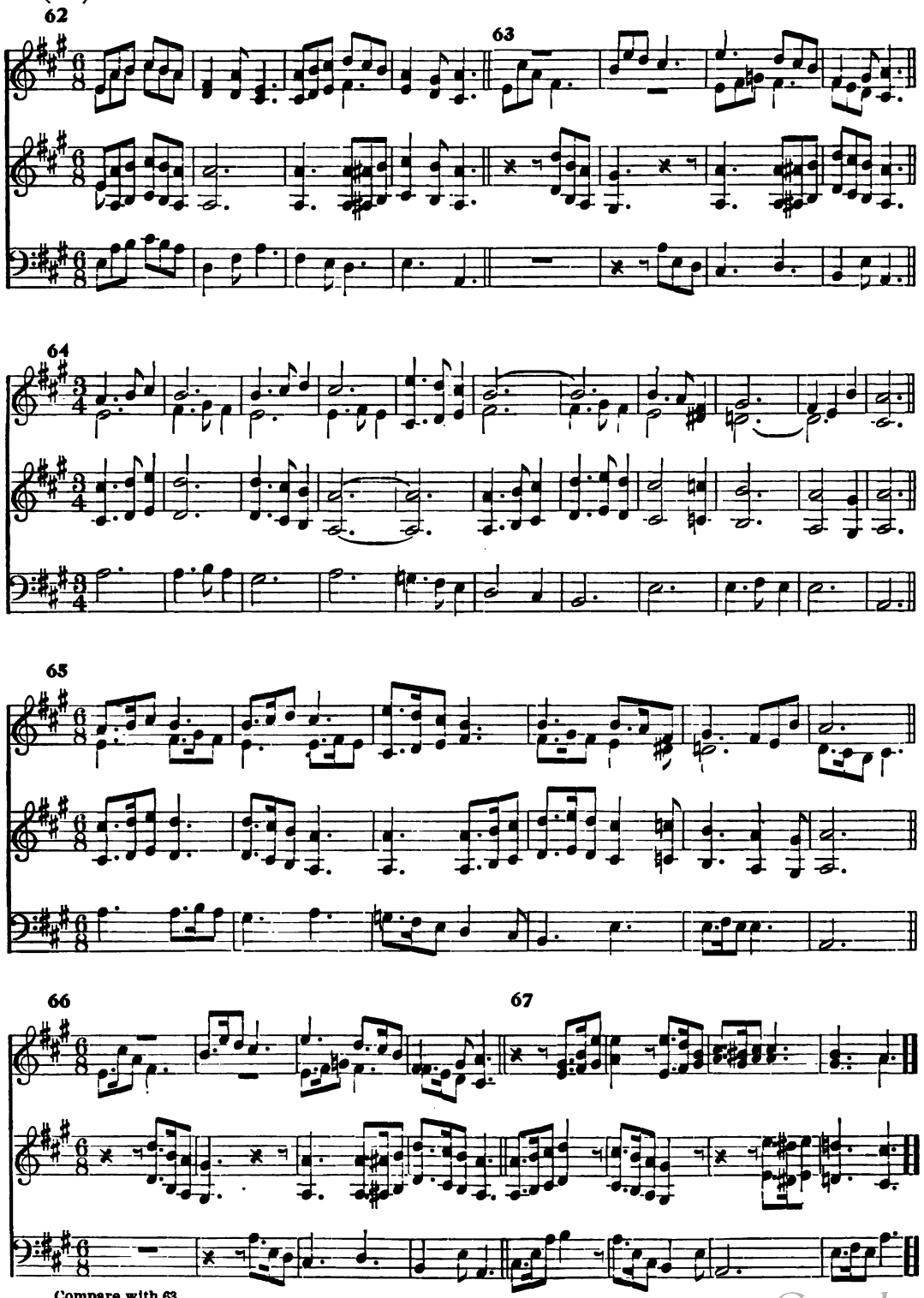

Compare with 63.

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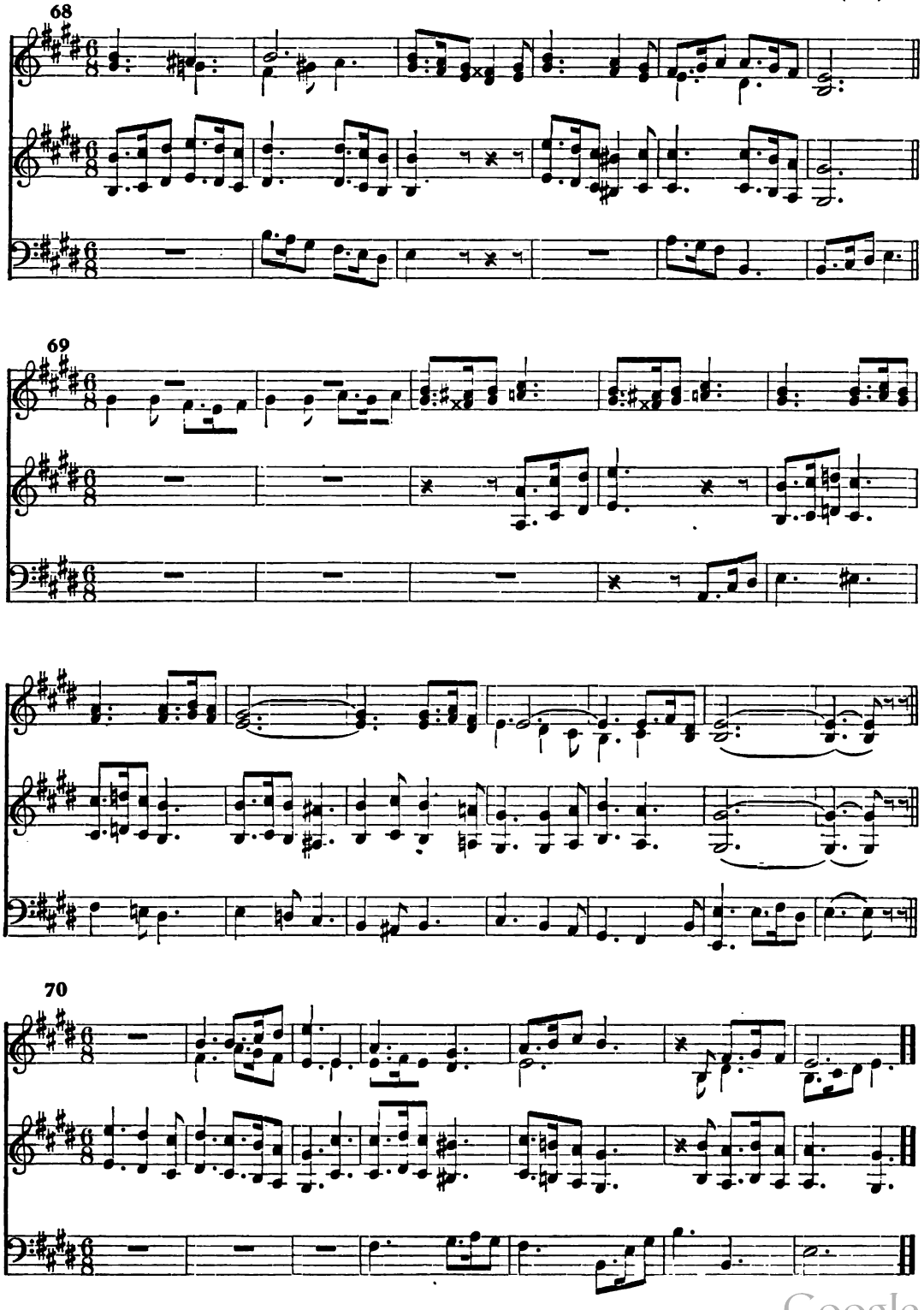

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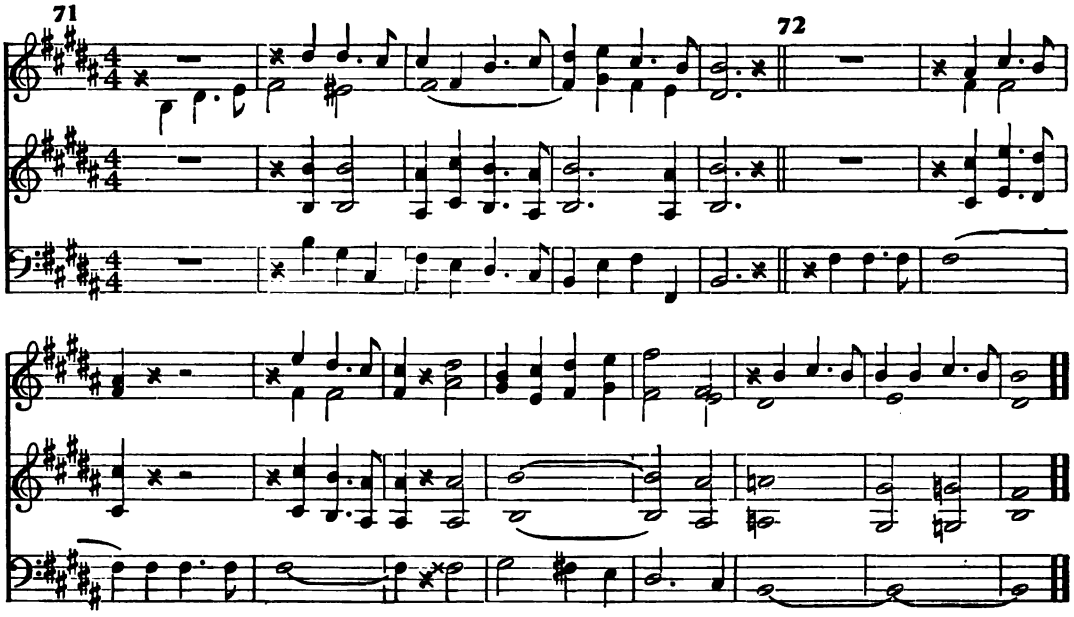
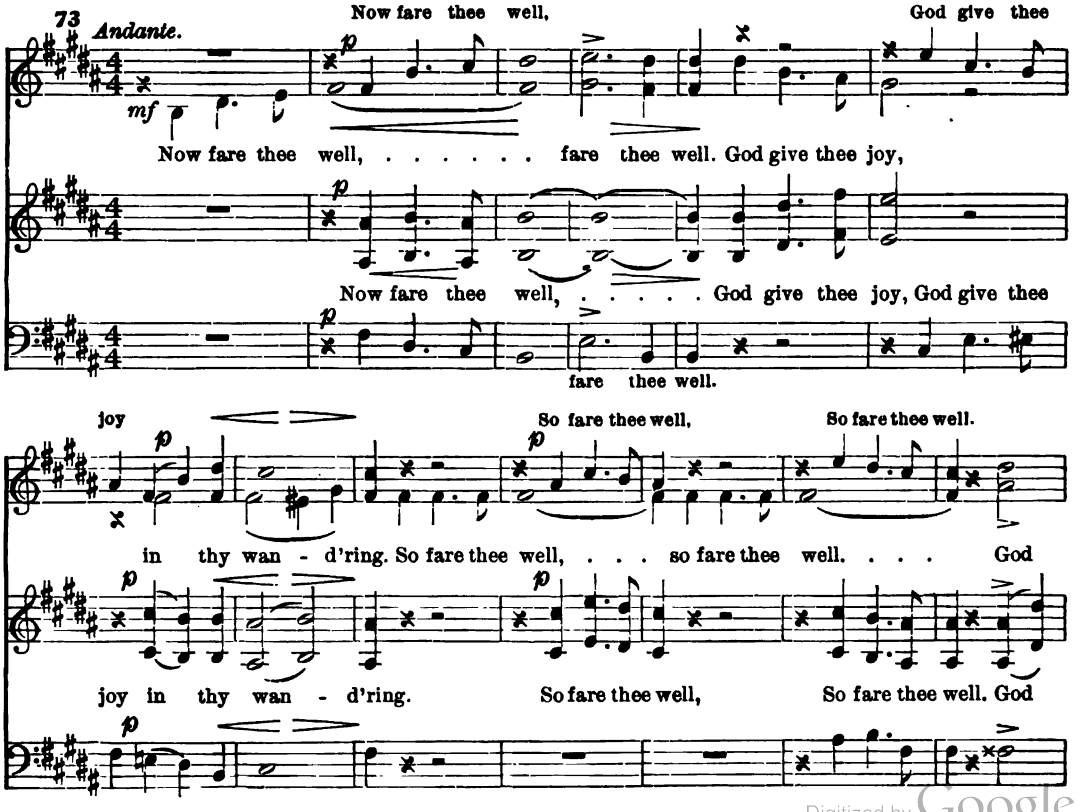


NOW FARE THEE WELL.

KARL STEIN (Adapted).



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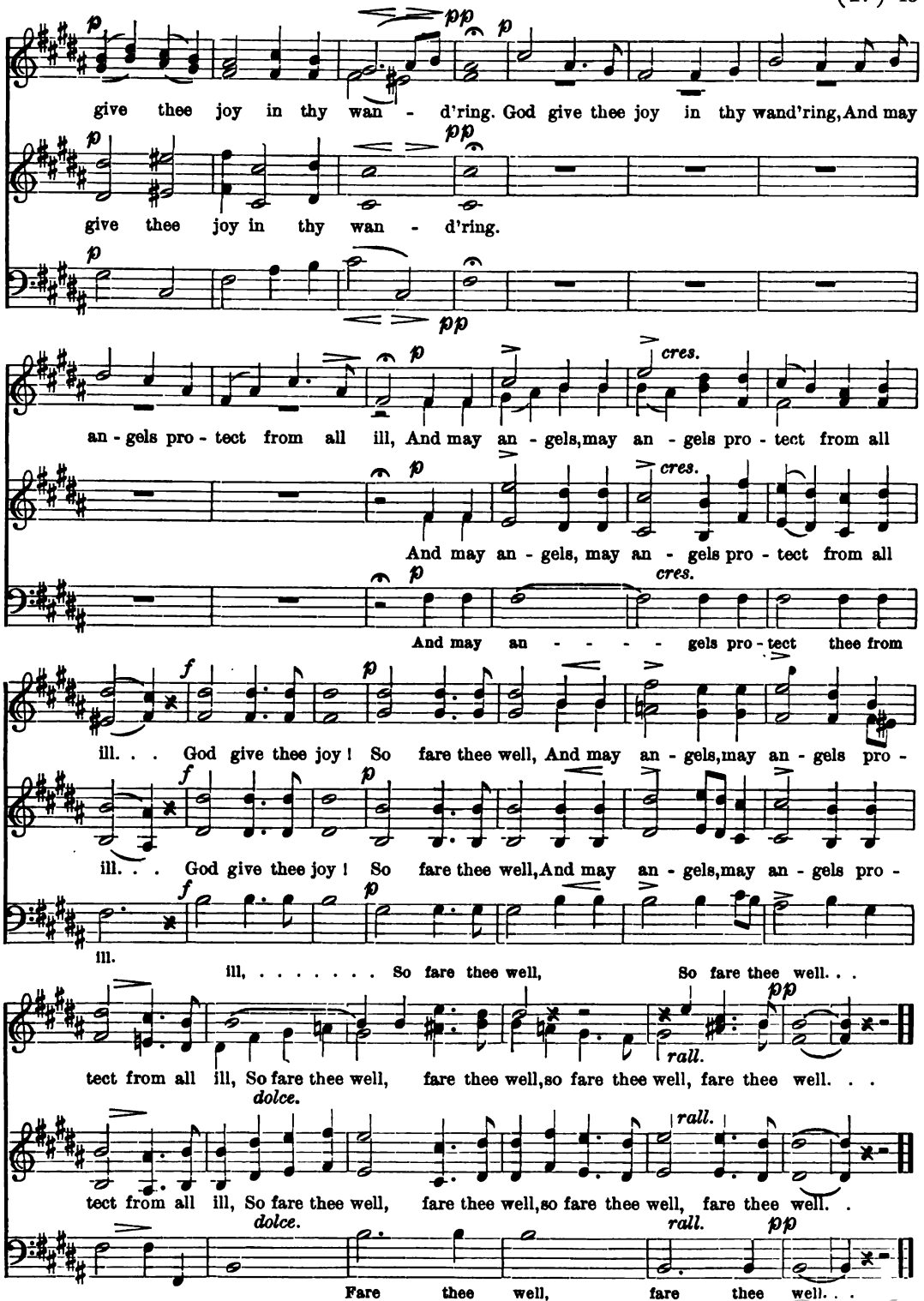

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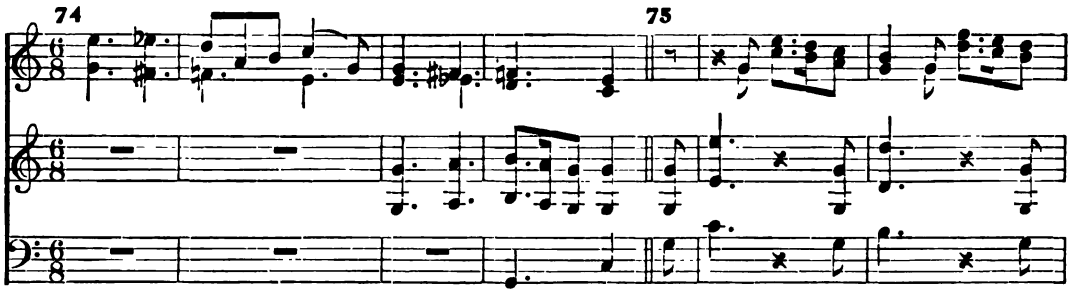
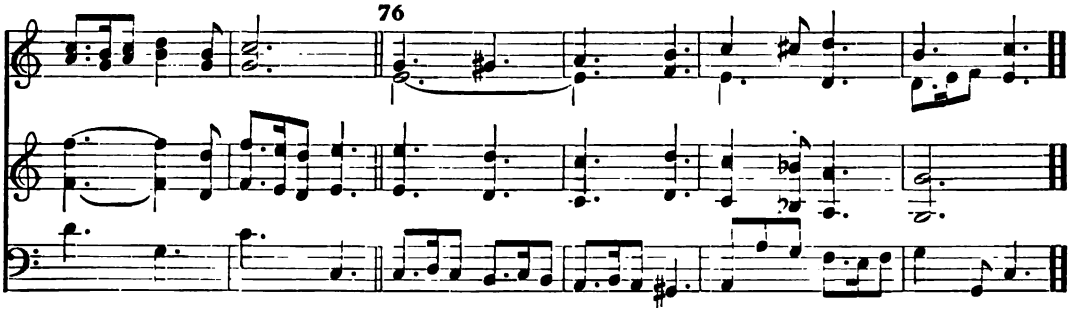
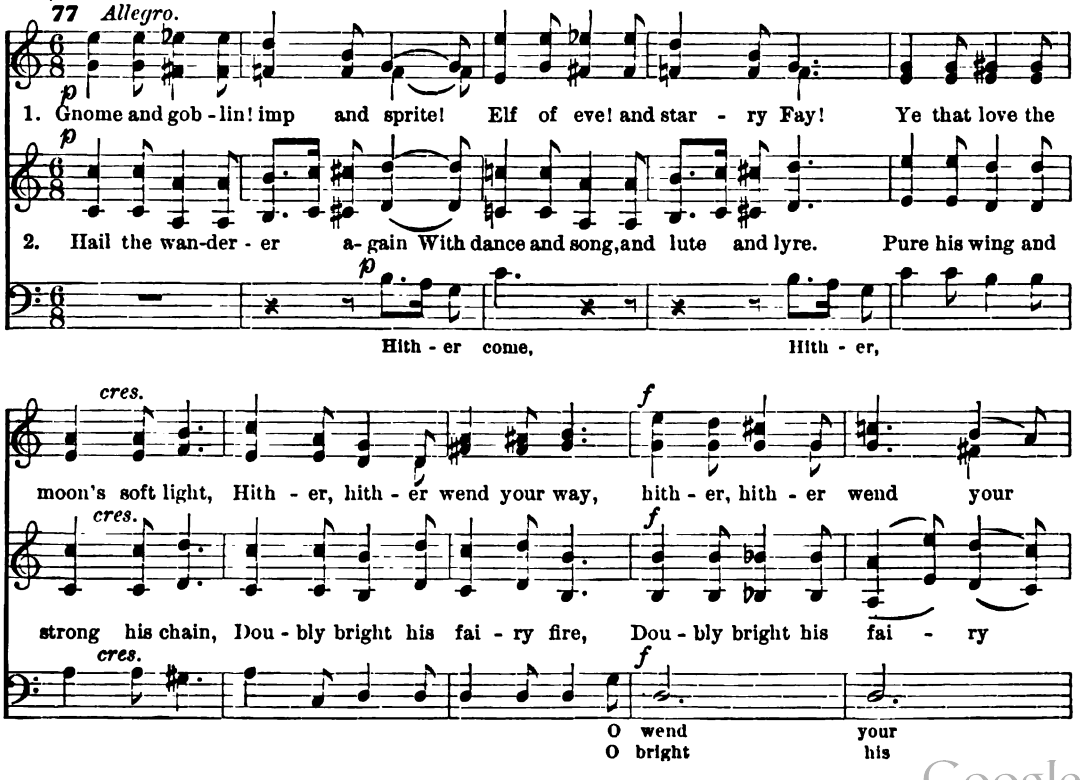




ELFIN SONG.

Words by J. R. Drake (adapted).



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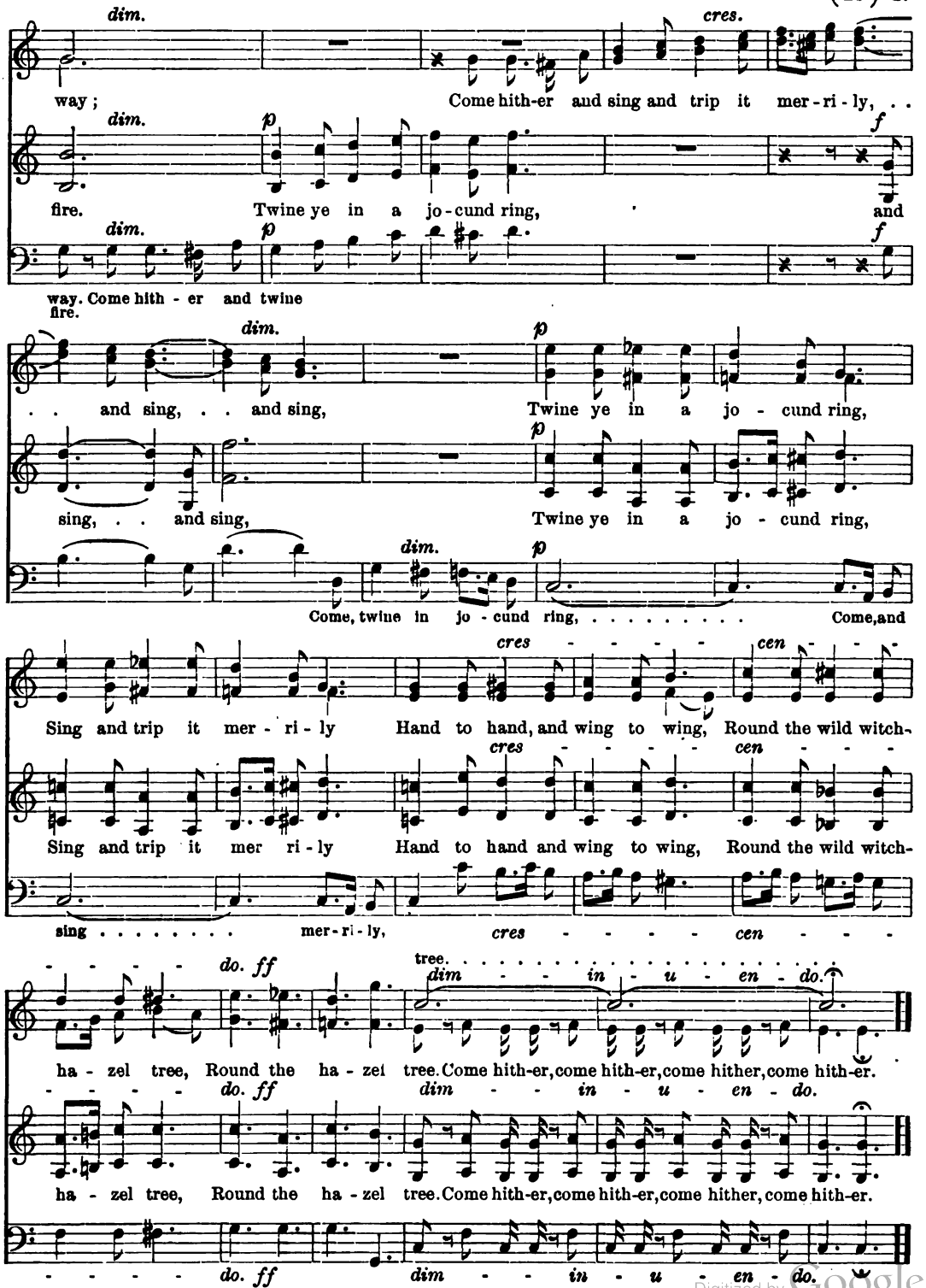

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78

79

80

MY COUNTRY.*

Words, "America," by S. F. SMITH.

81

1. My coun-try! 'tis of thee, Sweet land of lib - er - ty, Of thee I sing; Land where my
2. My na - tive coun - try, thee, Land of the no - ble, free, Thy name I love; I love thy
3. Let mu - sic swell the breeze, And ring from all the trees Sweet freedom's song; Let mor - tal
4. Our fa-thers' God! to thee, Au - thor of lib - er - ty, To thee we sing! Long may our

fa - thers died! Land of the pil-grims' pride! From ev -'ry moun-tain side Let free - dom ring!
rocks and rills, Thy woods and tem - pled hills: My heart with rap - ture thrills Like that a - bove.
tongues a-wake; Let all that breathe partake; Let rocks their si-lence break,—The sound prolong.
land be bright With freedom's ho - ly light; Pro - tect us by thy might, Great God, our King!

This selection may be sung in the key of G.

*Copyright, 1902, by LEO R. LEWIS.

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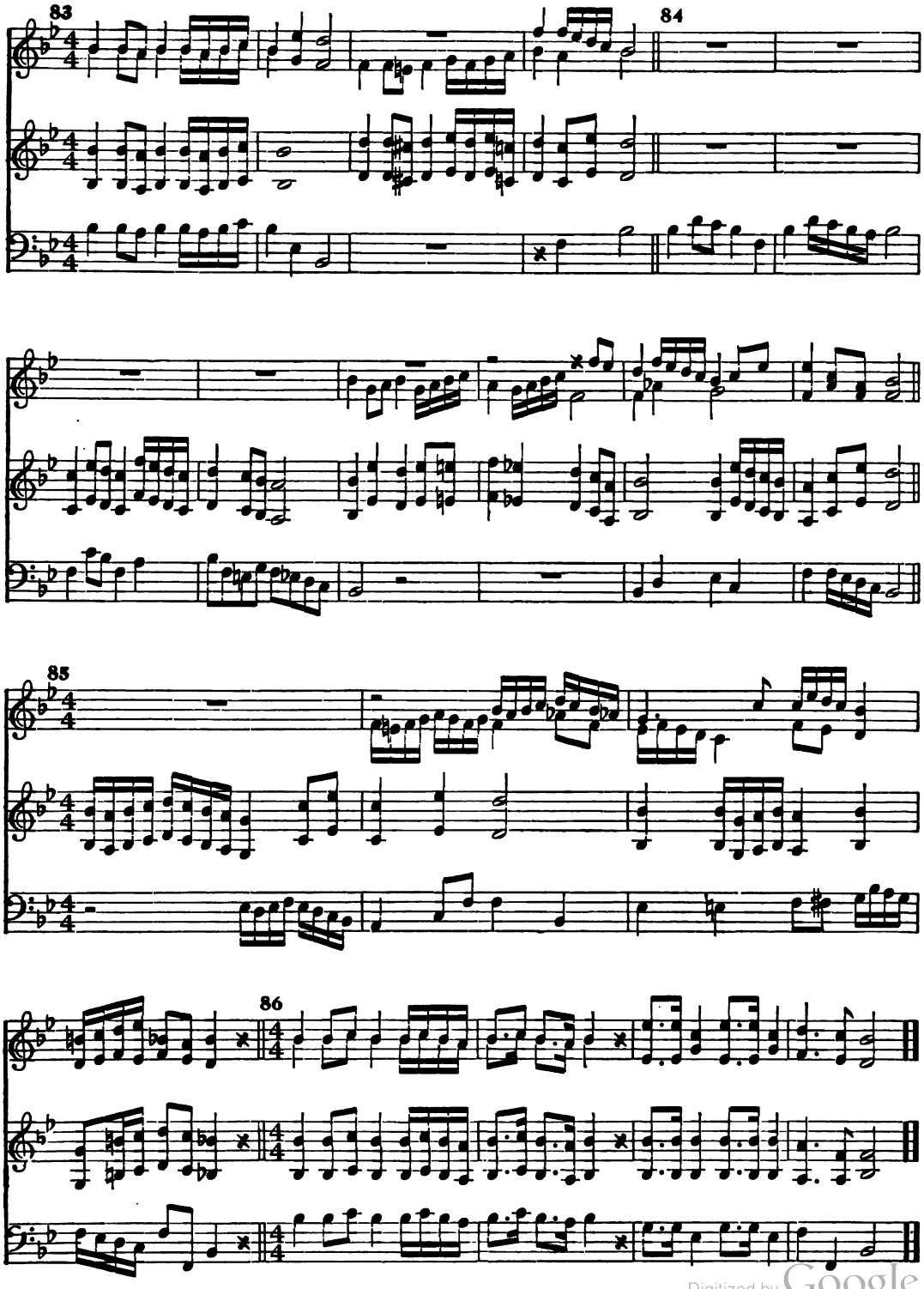

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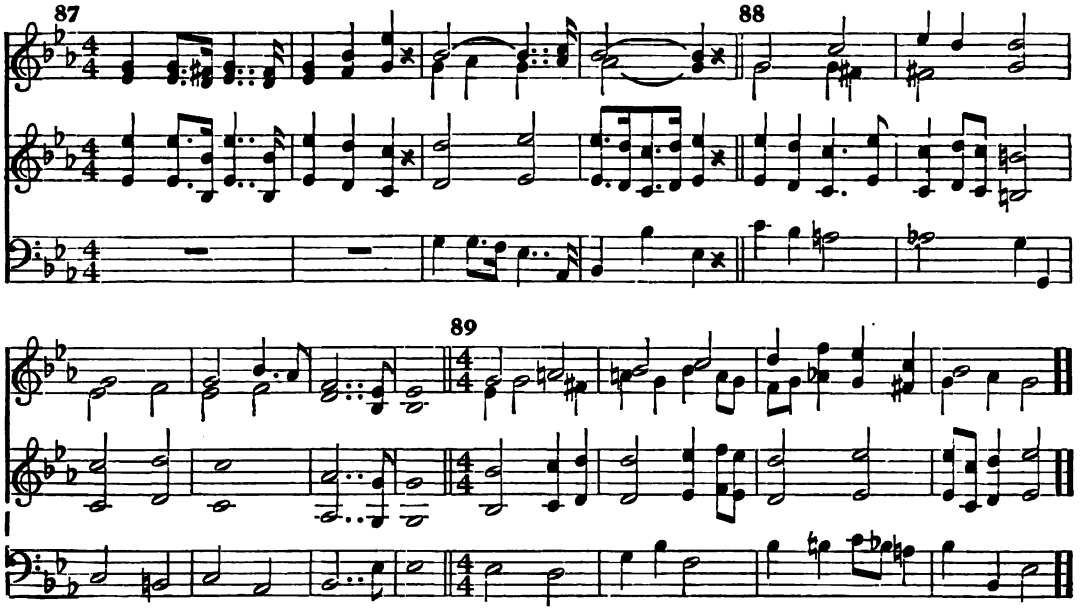
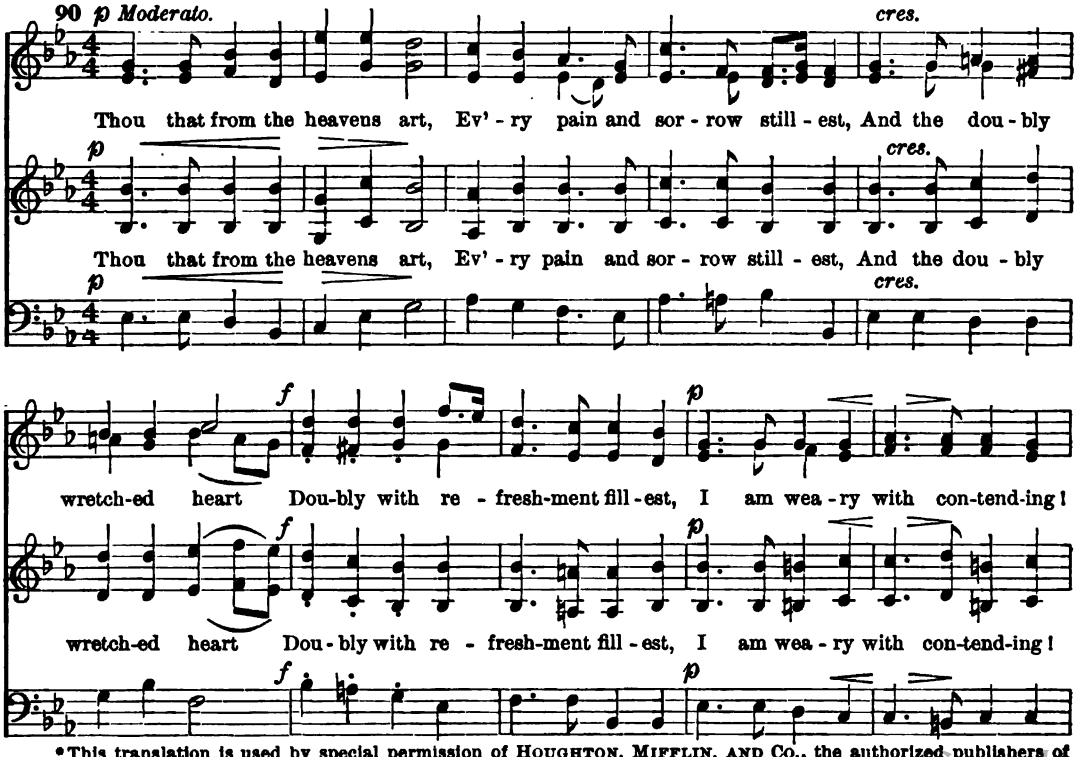


WANDERER'S NIGHT-SONG.

Translation from GOETHE by LONGFELLOW.* G. LEHMANN (Adapted).



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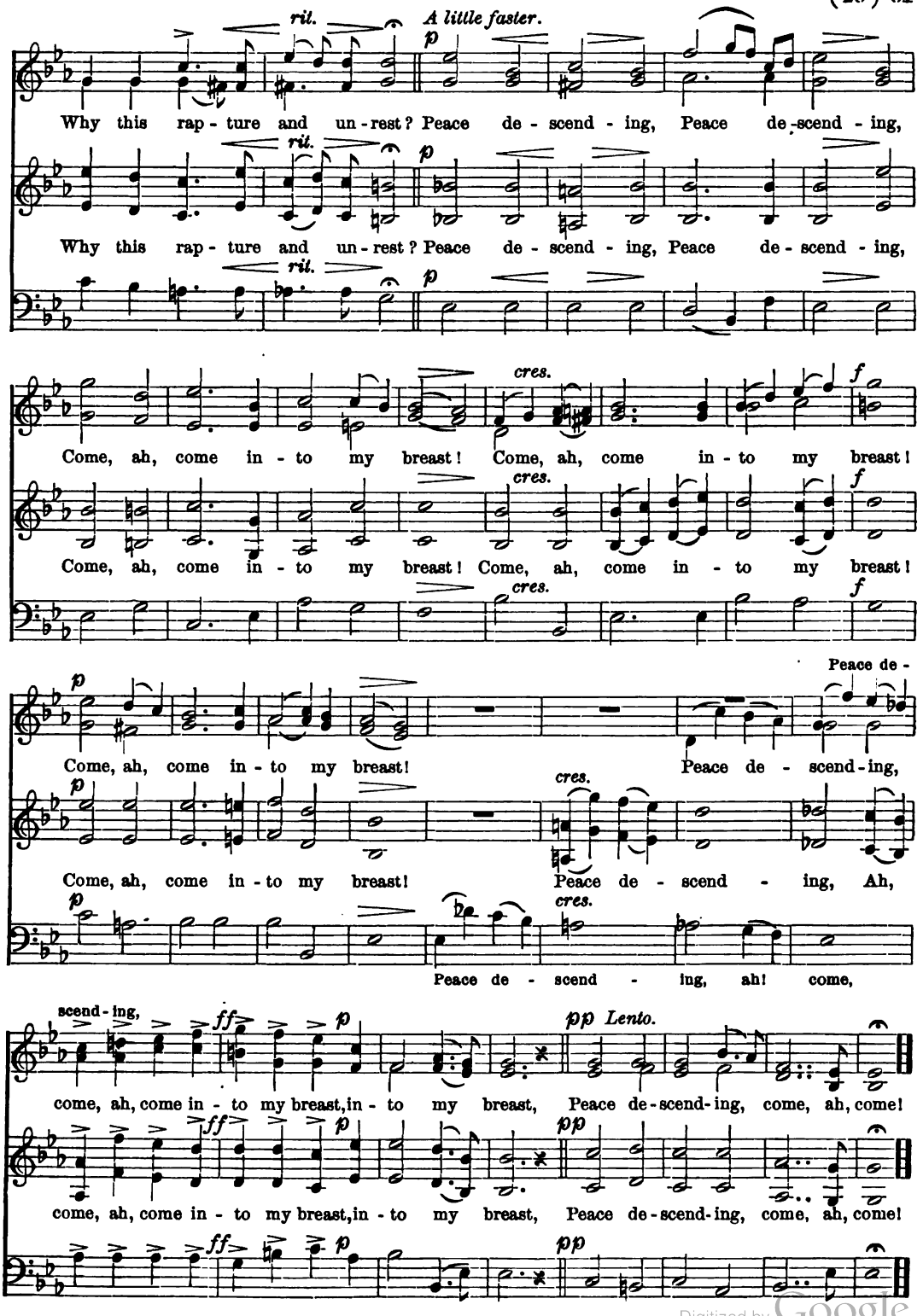

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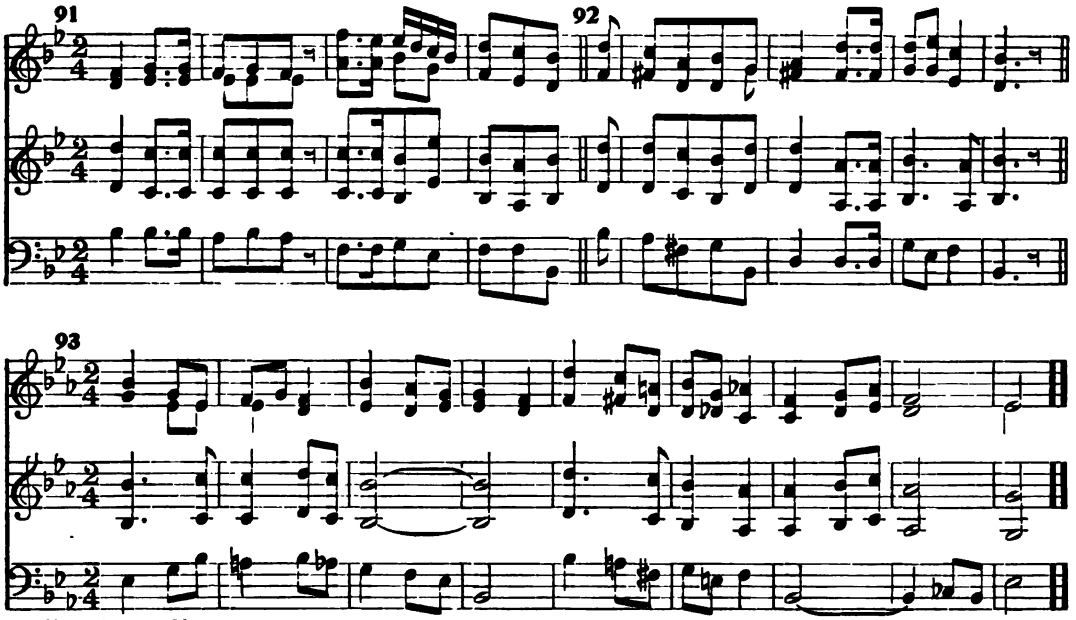
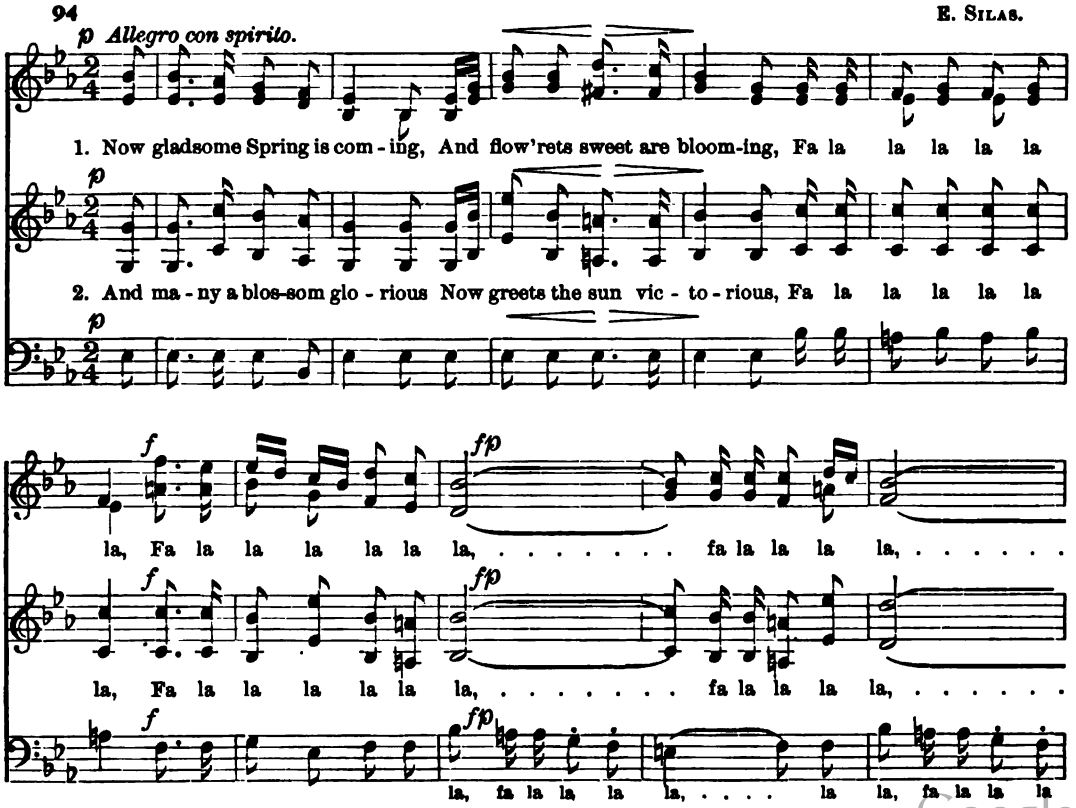


Note change of key.

SPRING SONG.



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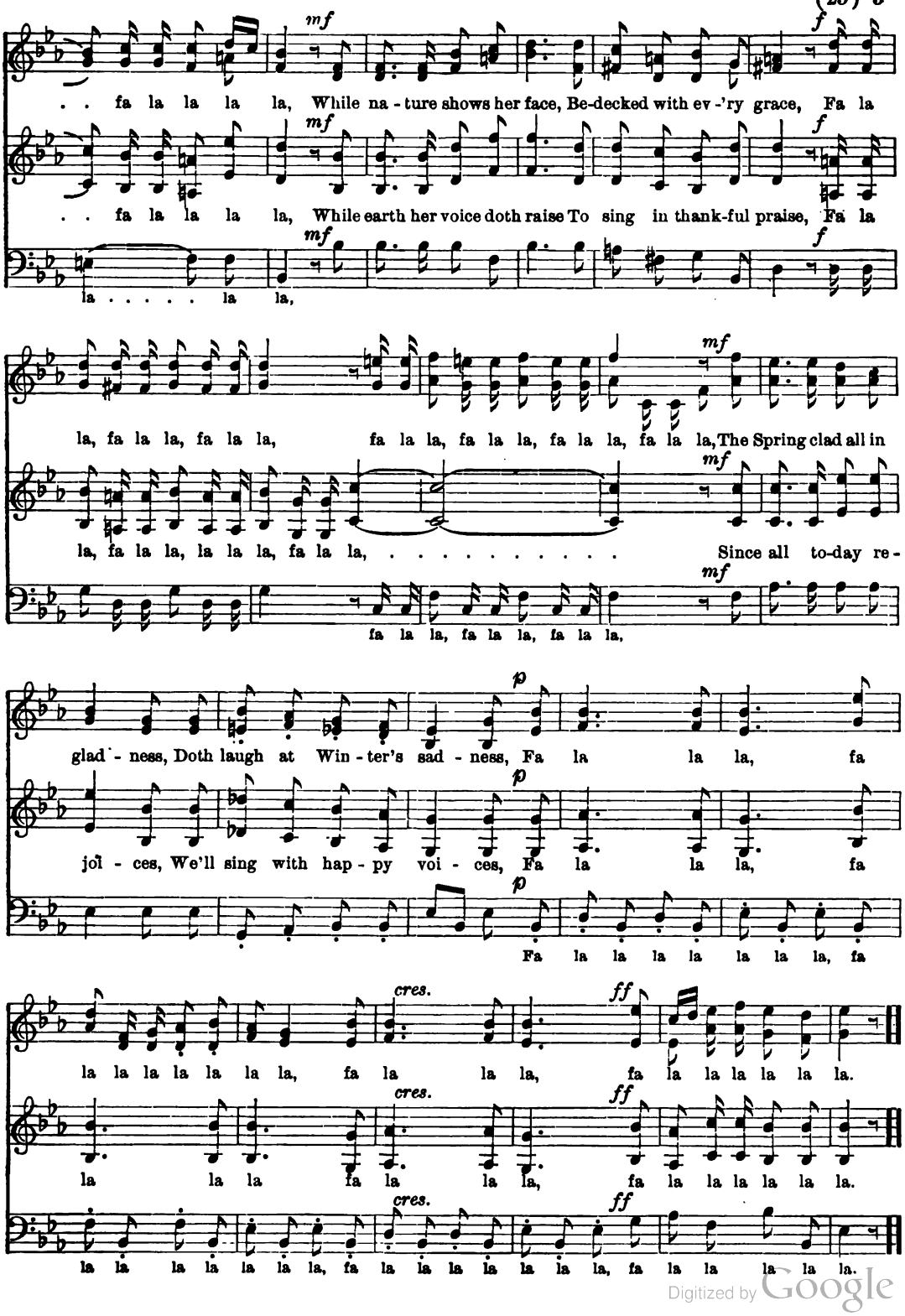

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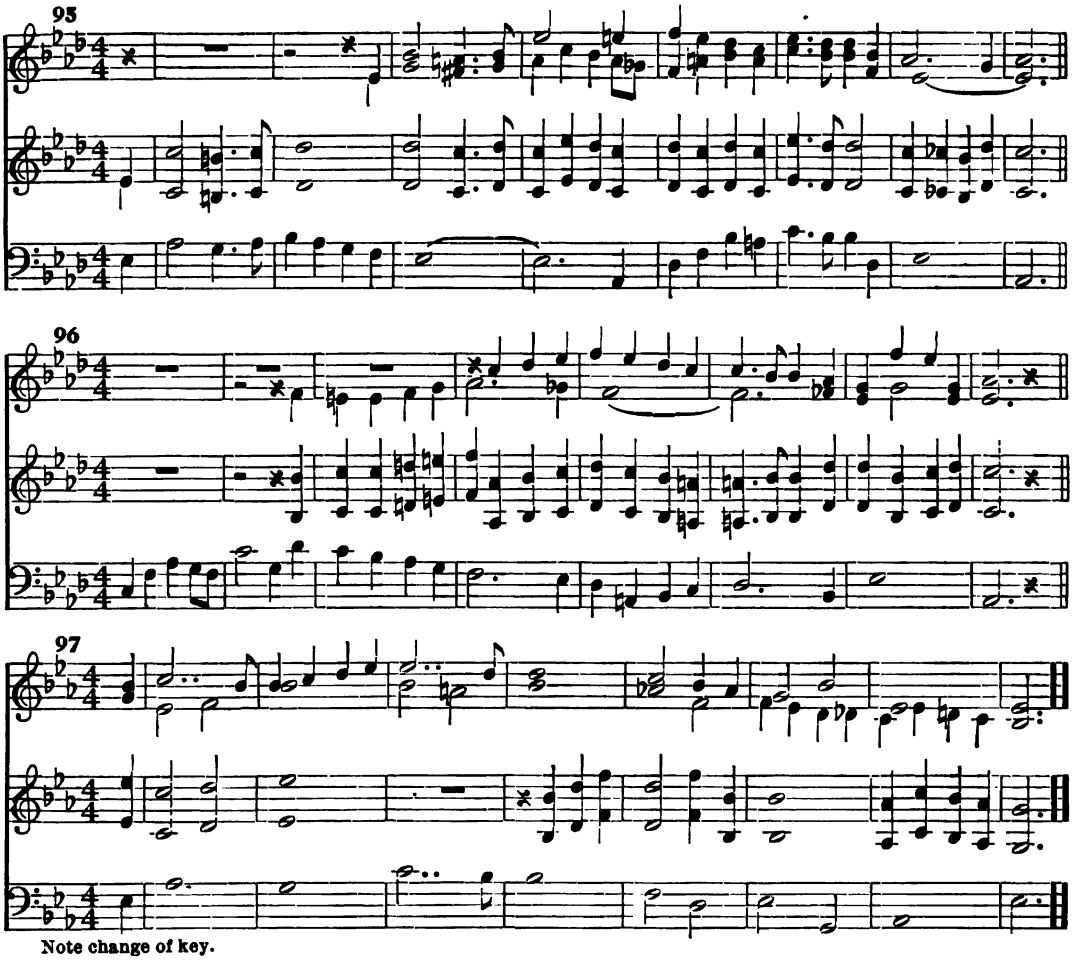
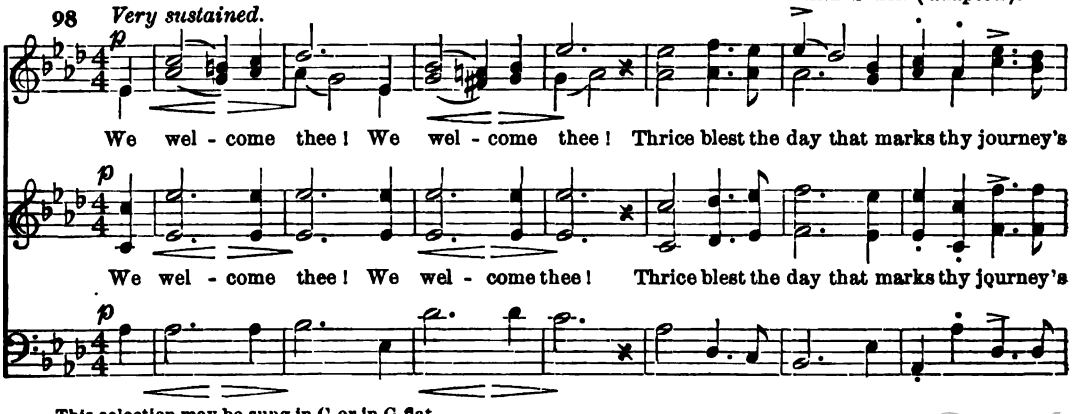


Note change of key.

WE WELCOME THEE.

COMPANION-PIECE TO "NOW FARE THEE WELL," NO. 73.

KARL STEIN (adapted).



This selection may be sung in G or in G-flat.

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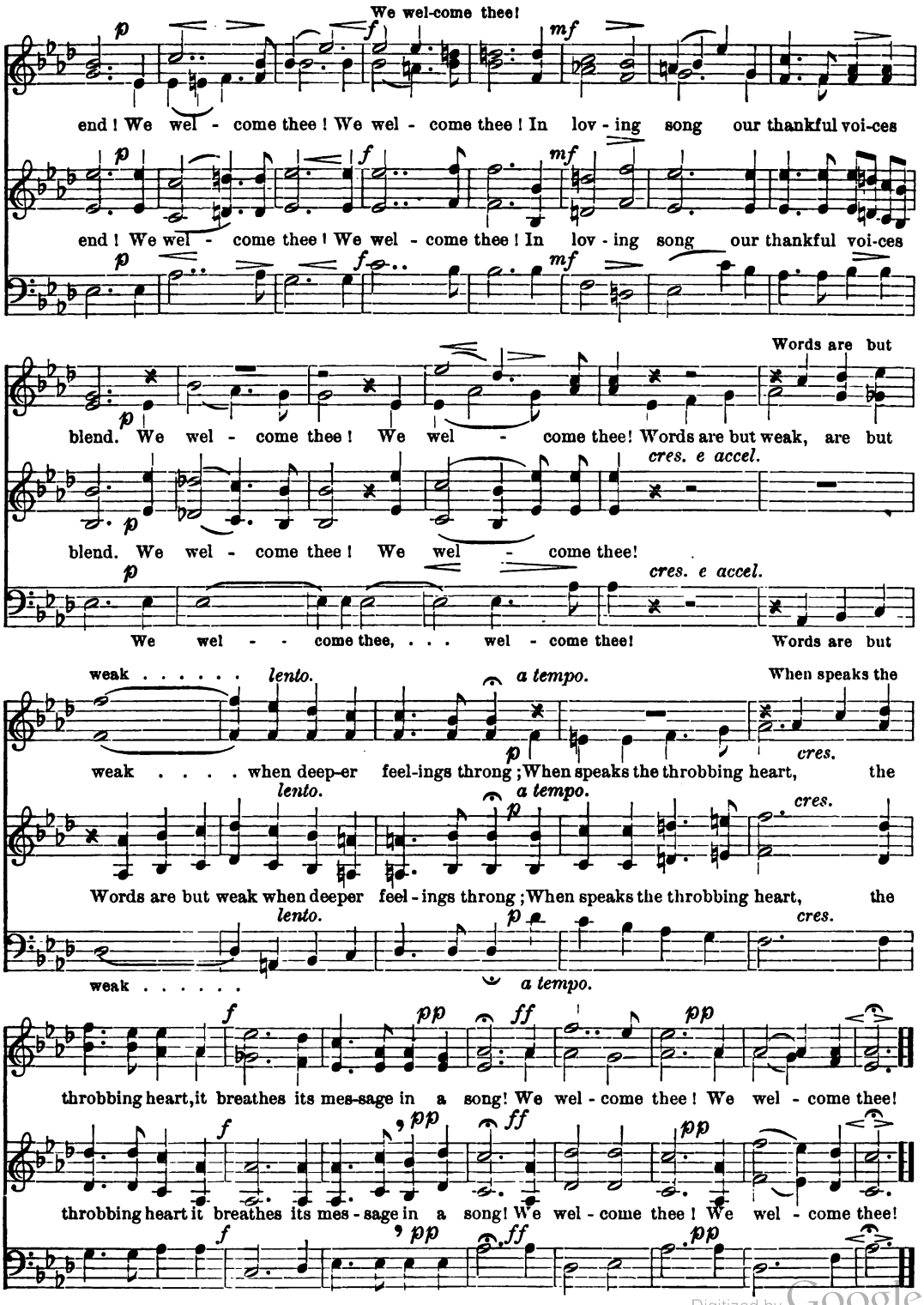

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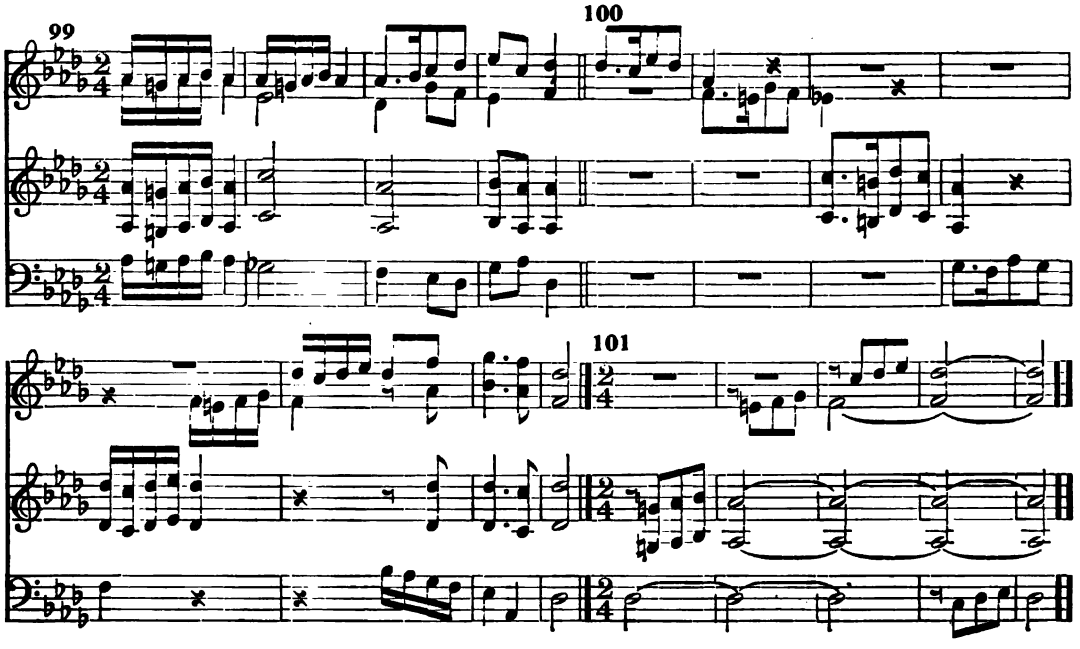
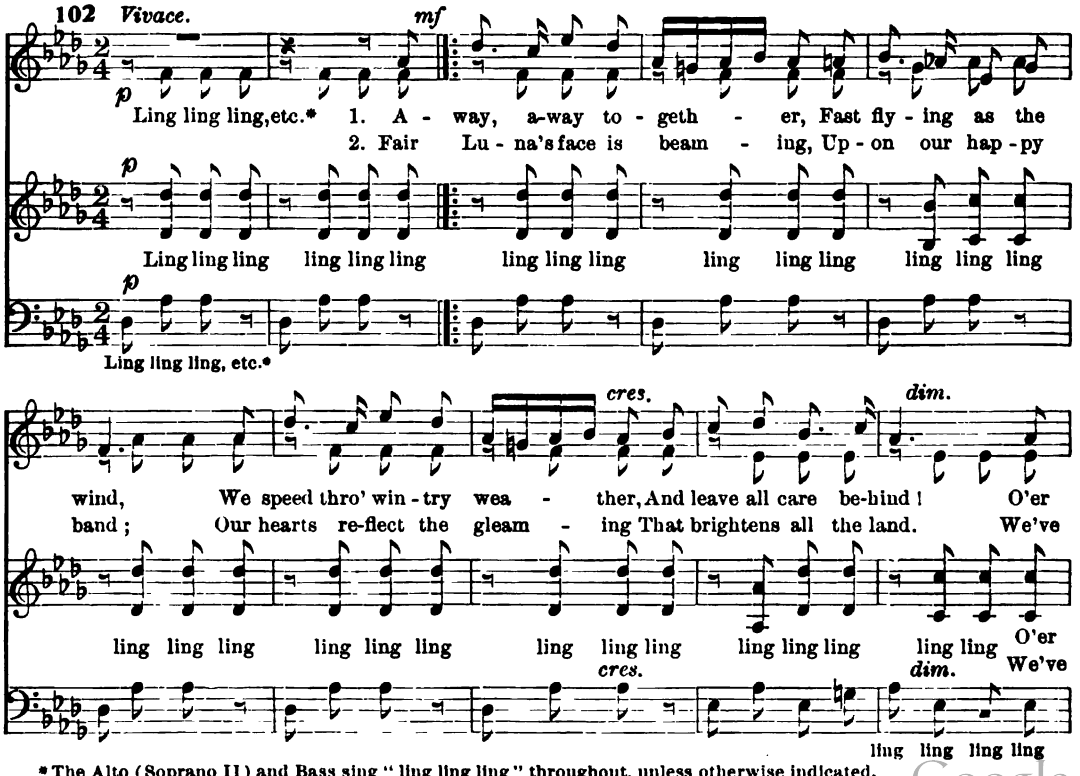


SLEIGHING SONG.



*The Alto (Soprano II) and Bass sing "ling ling ling" throughout, unless otherwise indicated.

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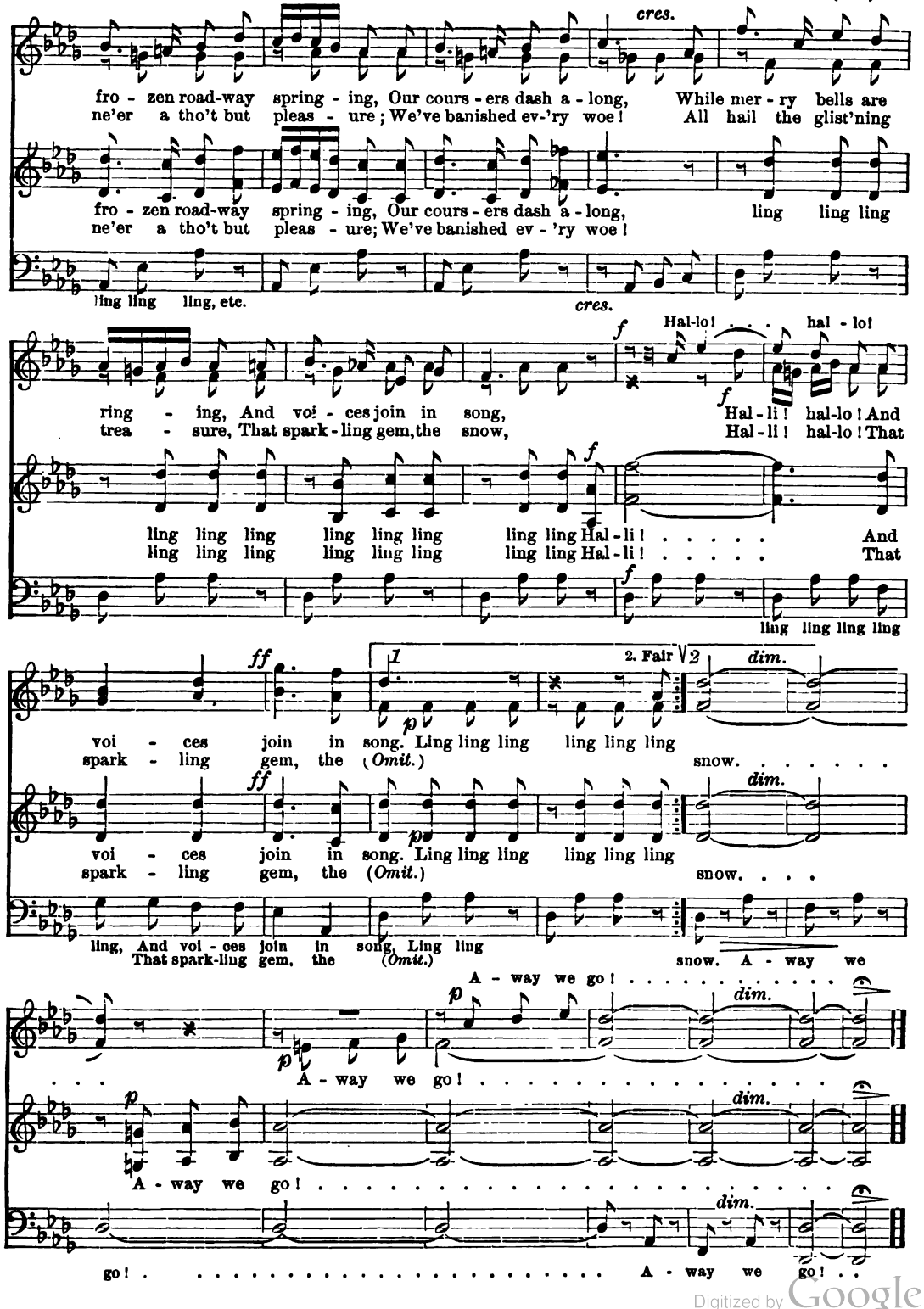

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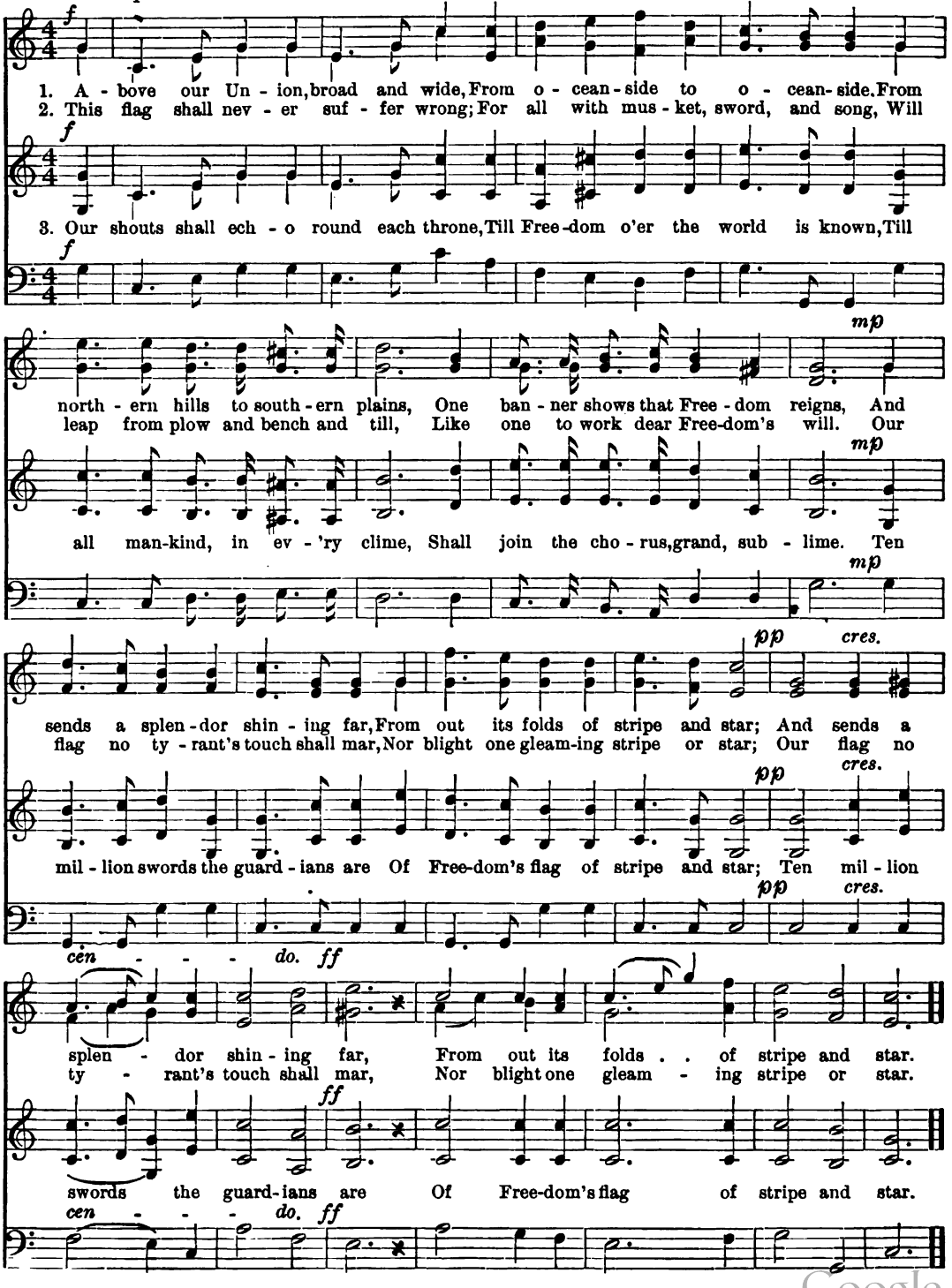
OUR FLAG.

A. R. Robinson. Carl Wilhelm (Adapted).

103 *Tempo di marcia.*



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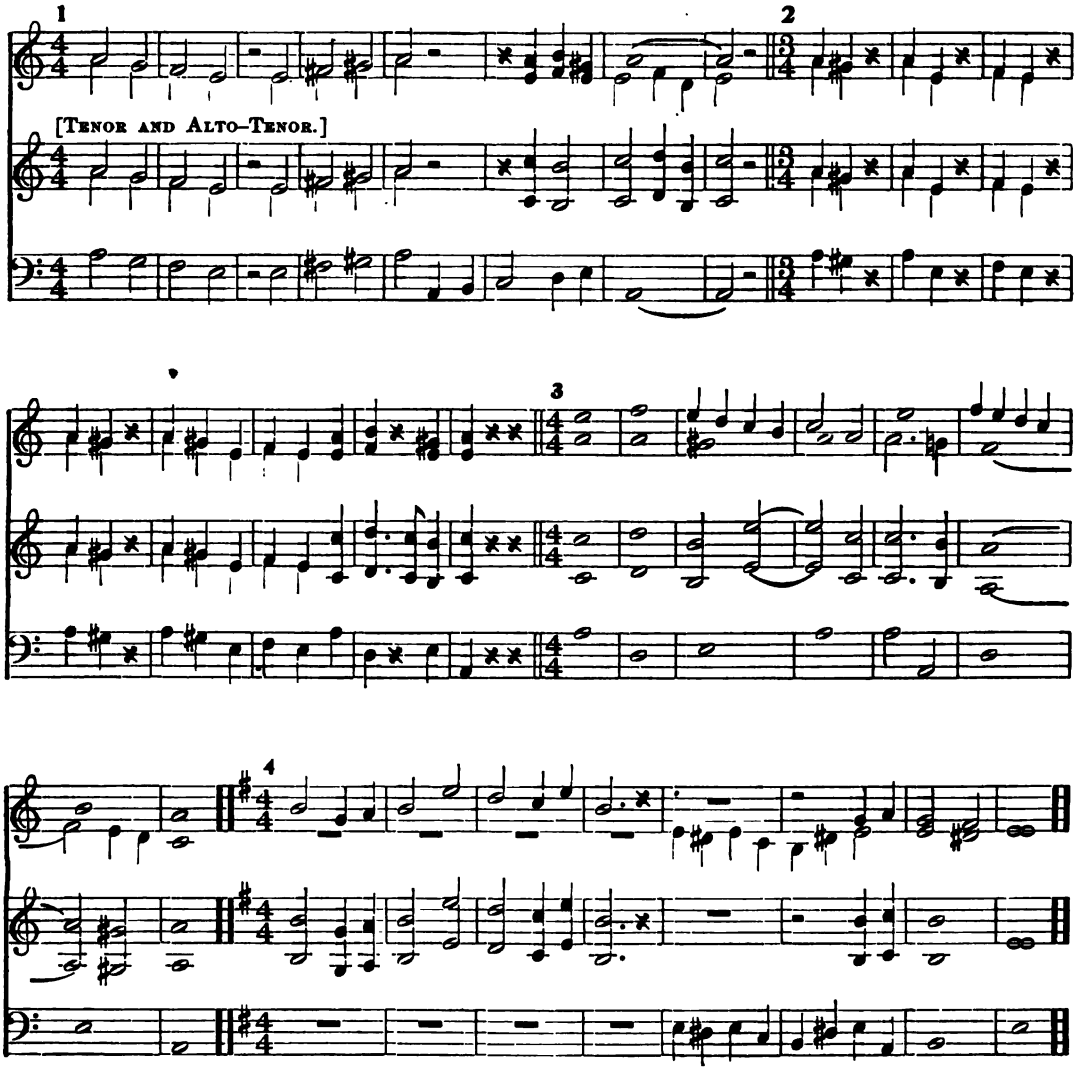
HARMONIA — SERIES III

PROGRESSIVE EXERCISES AND SONGS
FOR
FOUR-PART CHORUS OF MIXED VOICES,

ADAPTED FOR USE BY ADULT CHORUS (SOPRANO, ALTO, TENOR, BASS,) OR FOR USE BY SCHOOL CHORUS (SOPRANO I, SOPRANO II, ALTO-TENOR, BASS).



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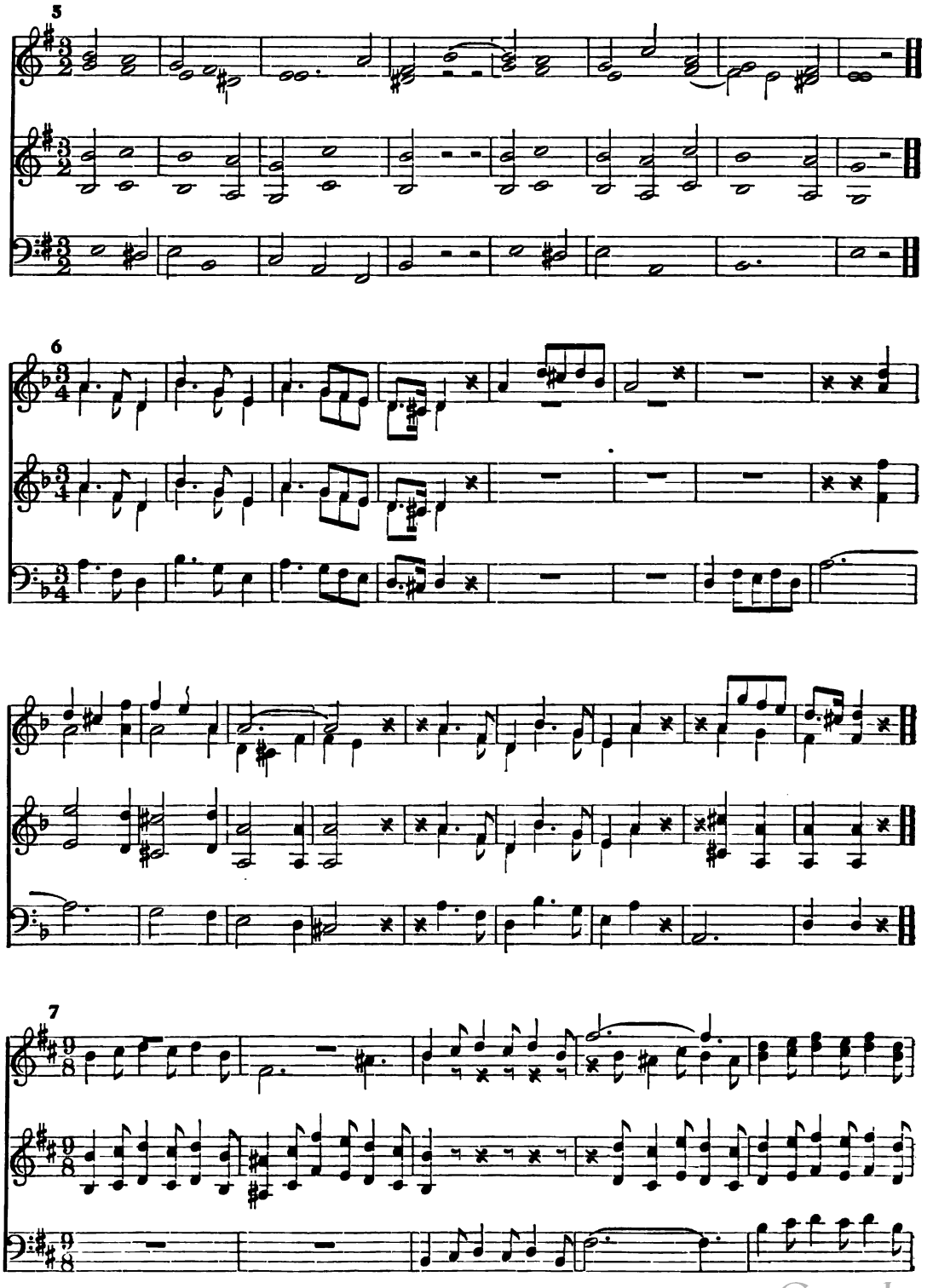

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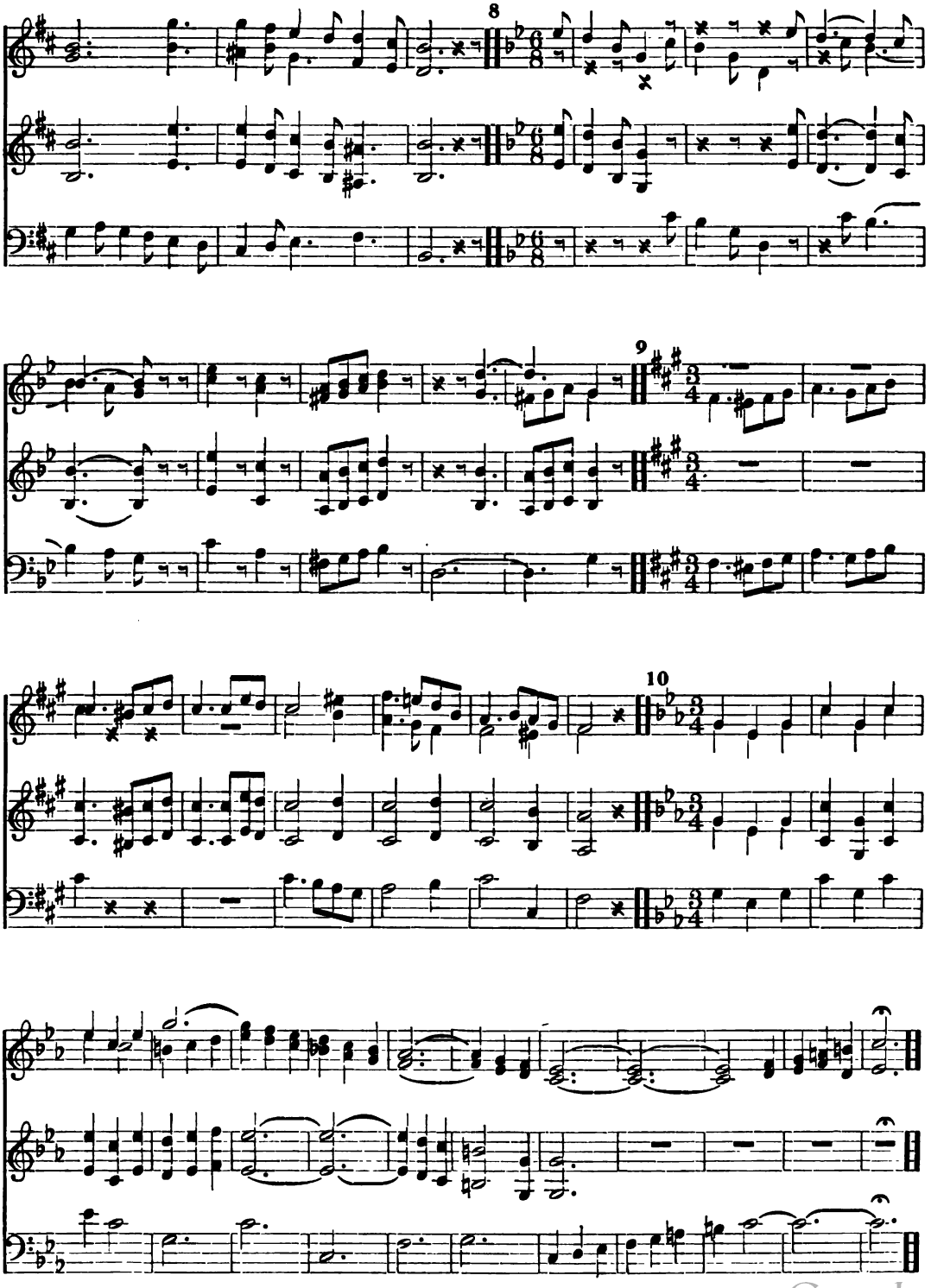

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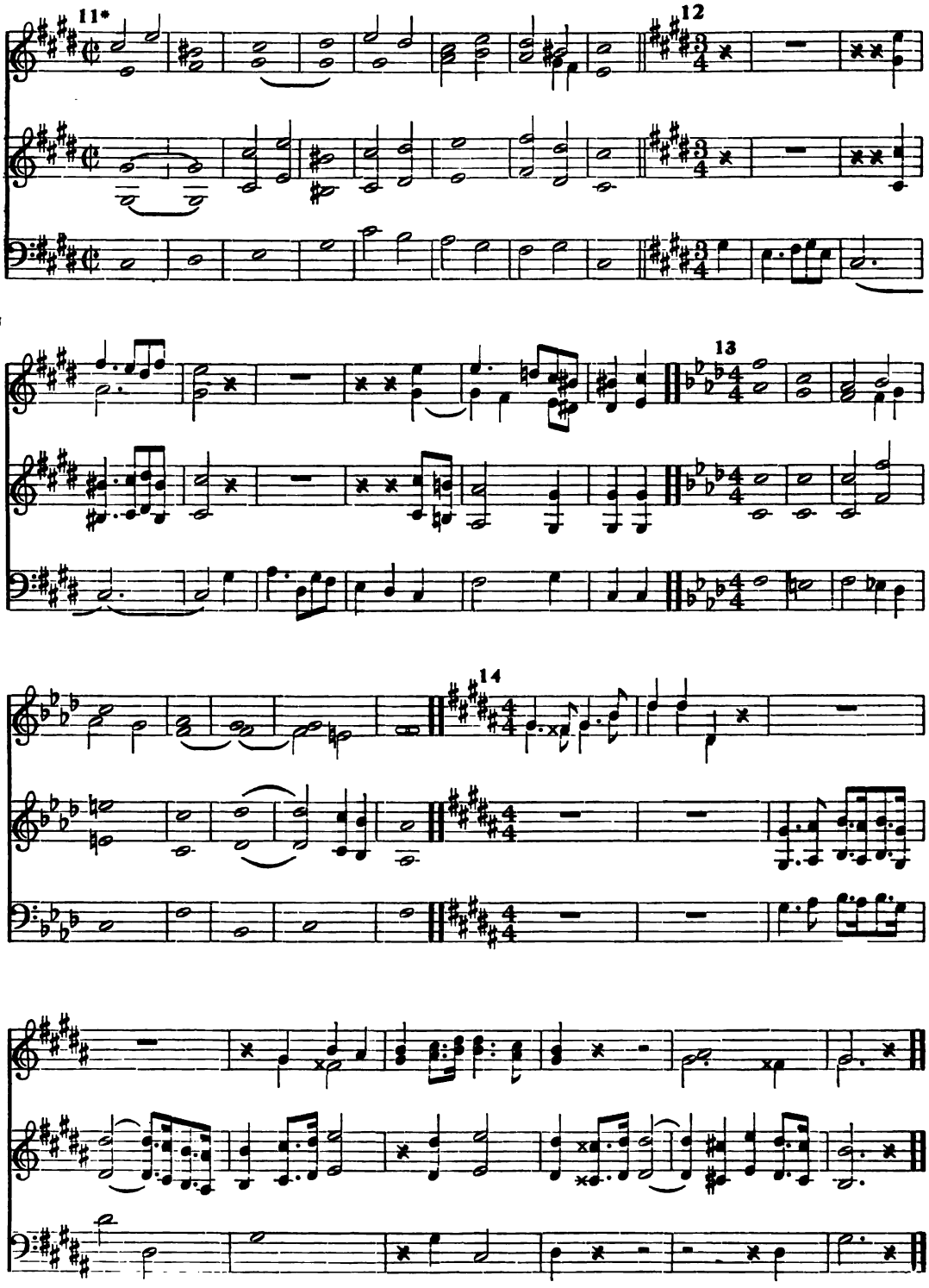

* The exercises marked with an asterisk are from a collection by H. Bönicke.

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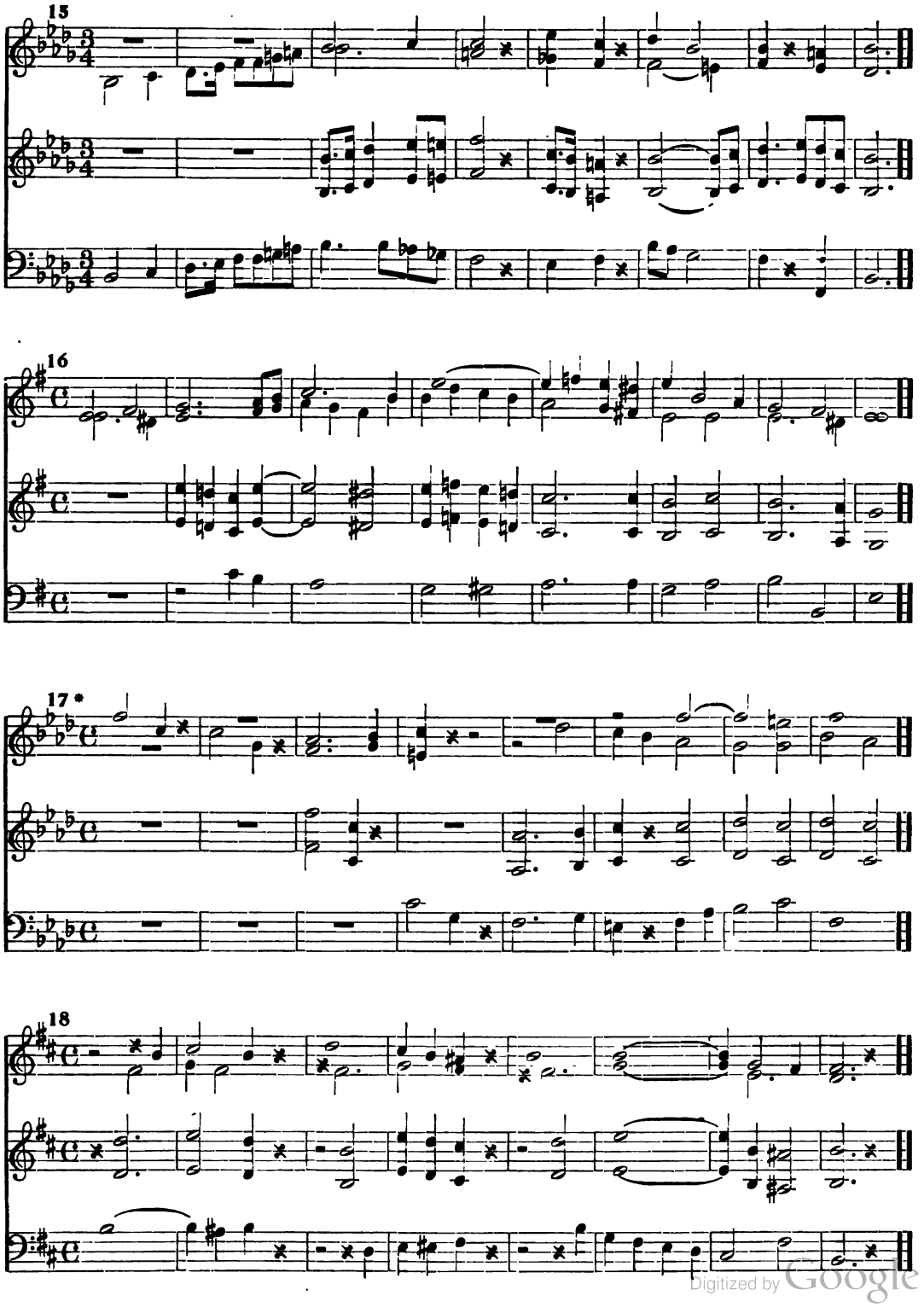

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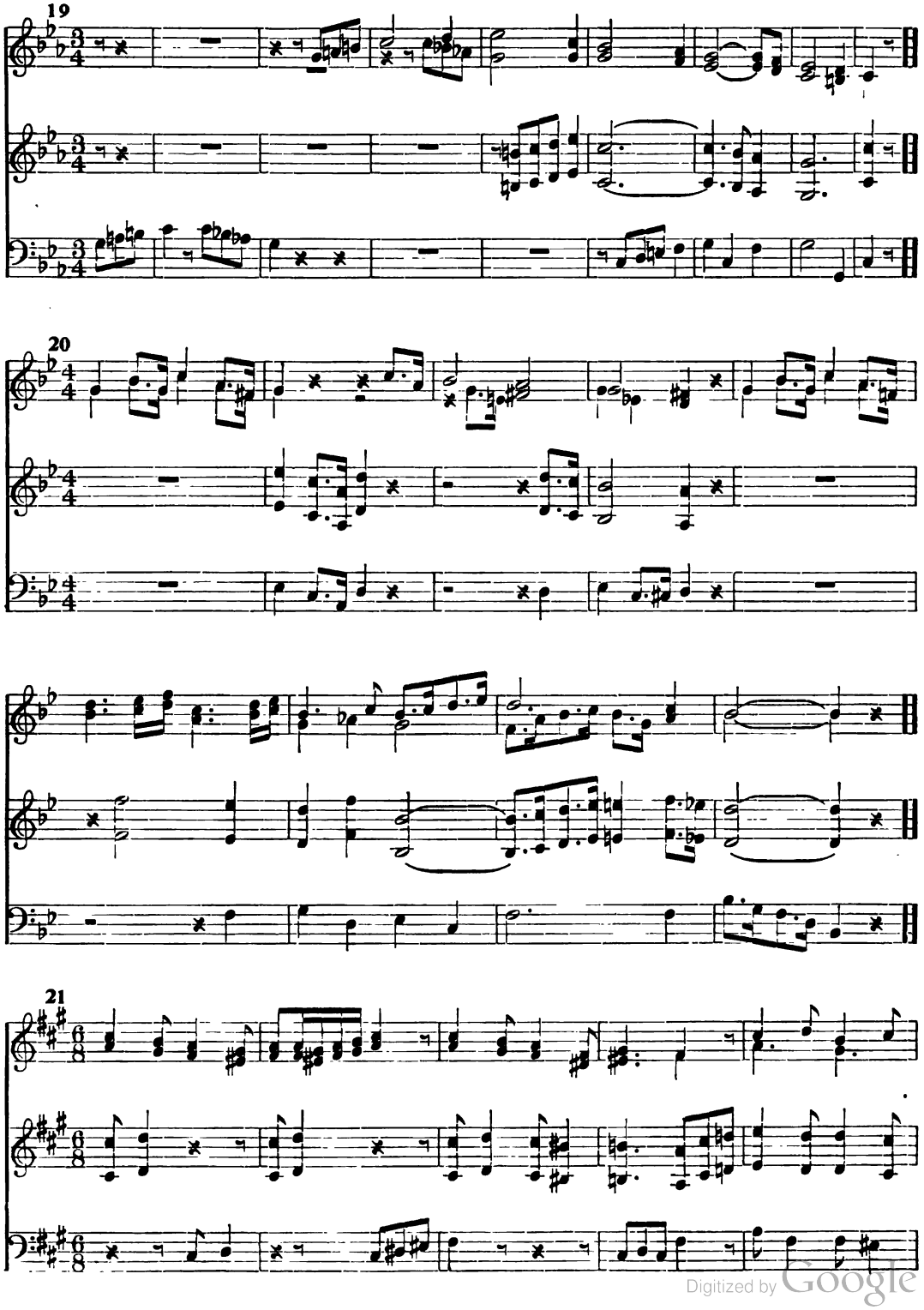

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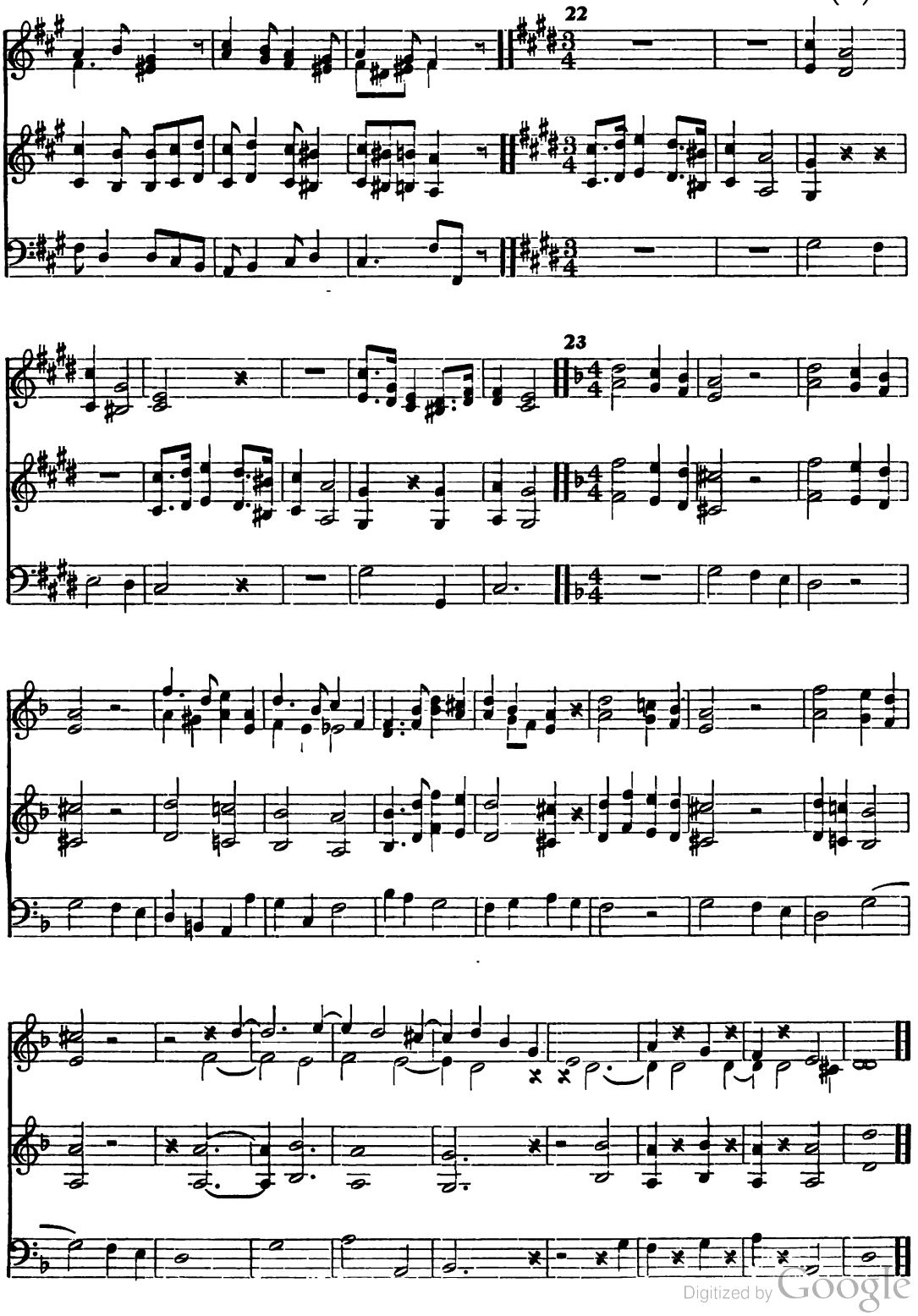

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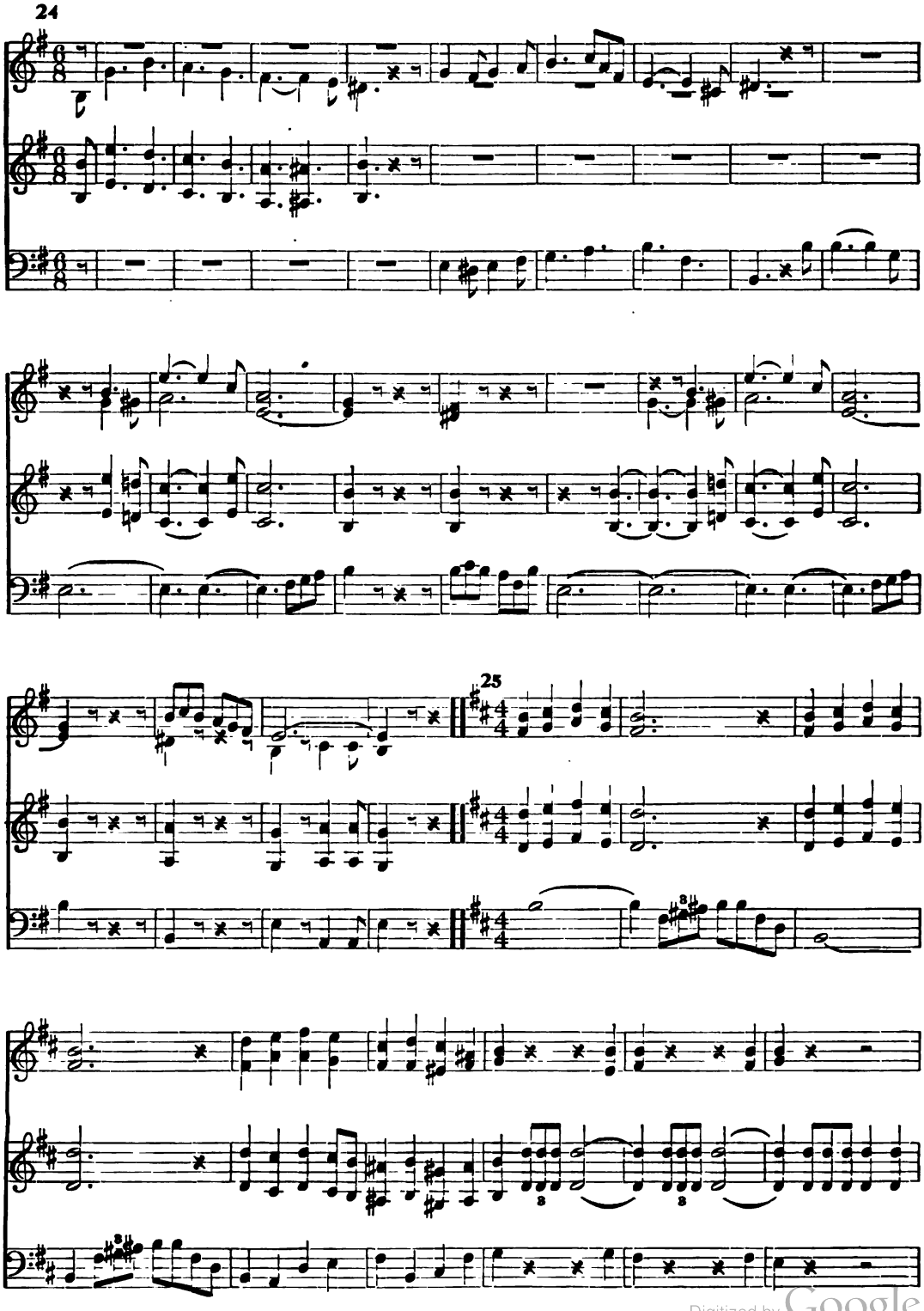

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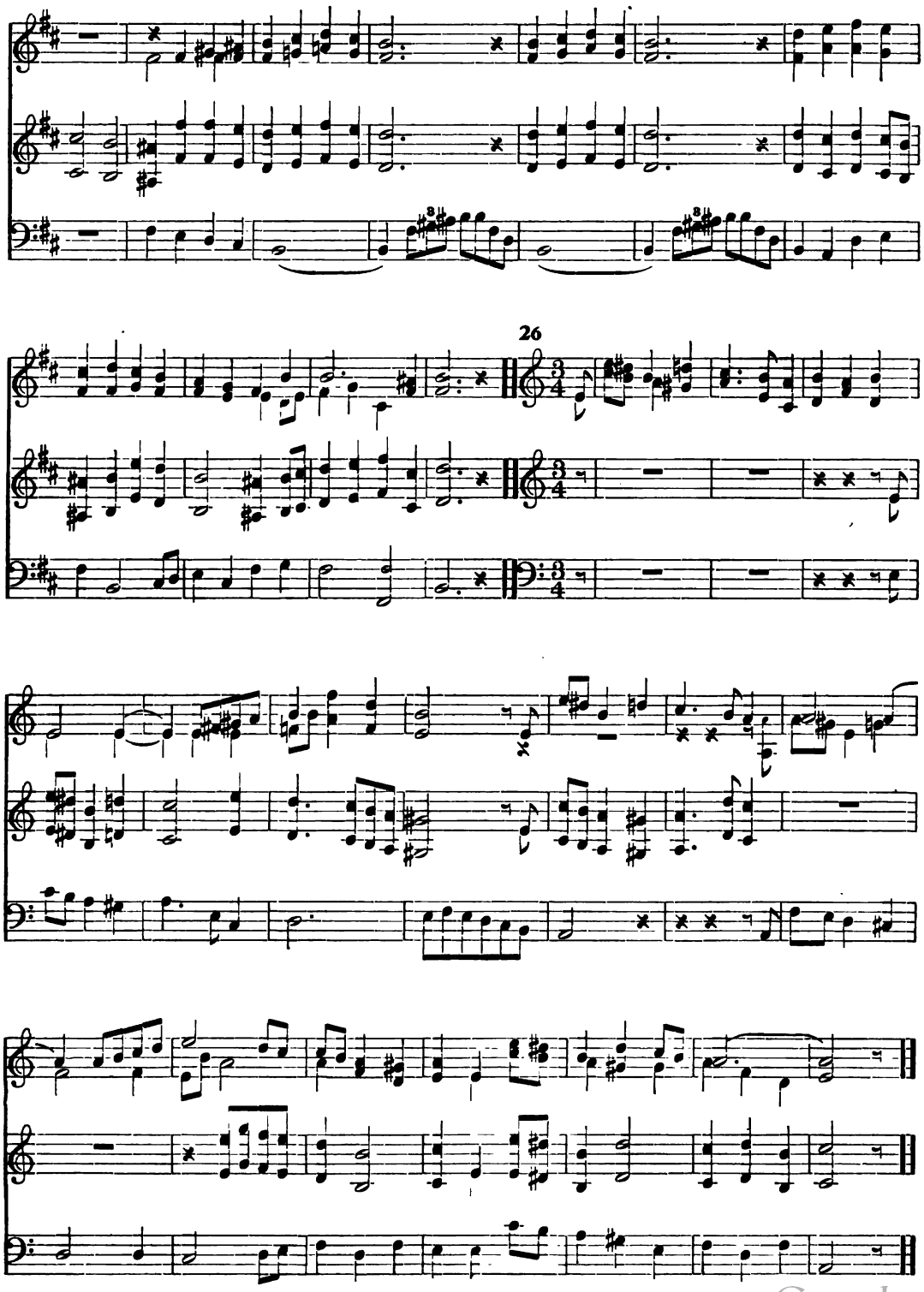

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AH, WELL-A-DAY!

W. MOTHERWELL.

27

1. Some love is light and fleets a - way, Heigh-o! the wind and rain; Some love is deep and
2. Of loy - al love I sing this lay, Heigh-o! the wind and rain; 'Tis of a knight and
3. He lov'd her, O, he lov'd her long, Heigh-o! the wind and rain; But she for love gave
4. That brave knight buckled on his brand, Heigh-o! the wind and rain; And fast he sought a
5. He scorned to weep, he scorned to sigh, Heigh-o! the wind and rain; But like a true knight

1-4 5

scorns de-cay, Ah, well - a - day! In vain. 5. well - a - day, ah! well - a - day! Life's vain!
la - dy gay, Ah, well - a - day! Bright twain.
bit - ter wrong, Ah, well - a - day! Dis-dain.
for-eign strand, Ah, well - a - day! In pain.
he could die, Ah, well - a - day! Ah, (*Omit.*) well - a - day, ah! well - a - day! Life's vain!

28 *

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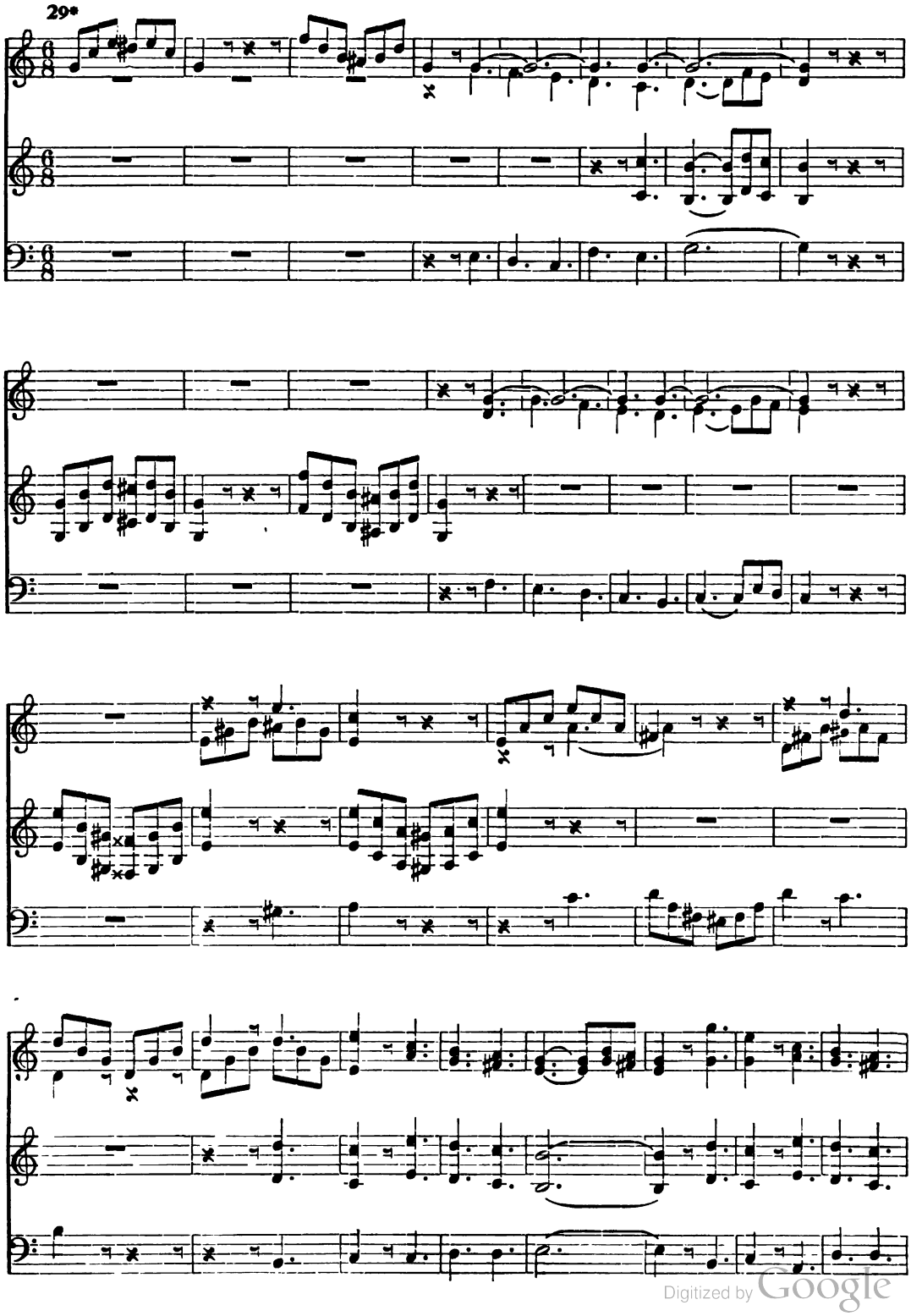

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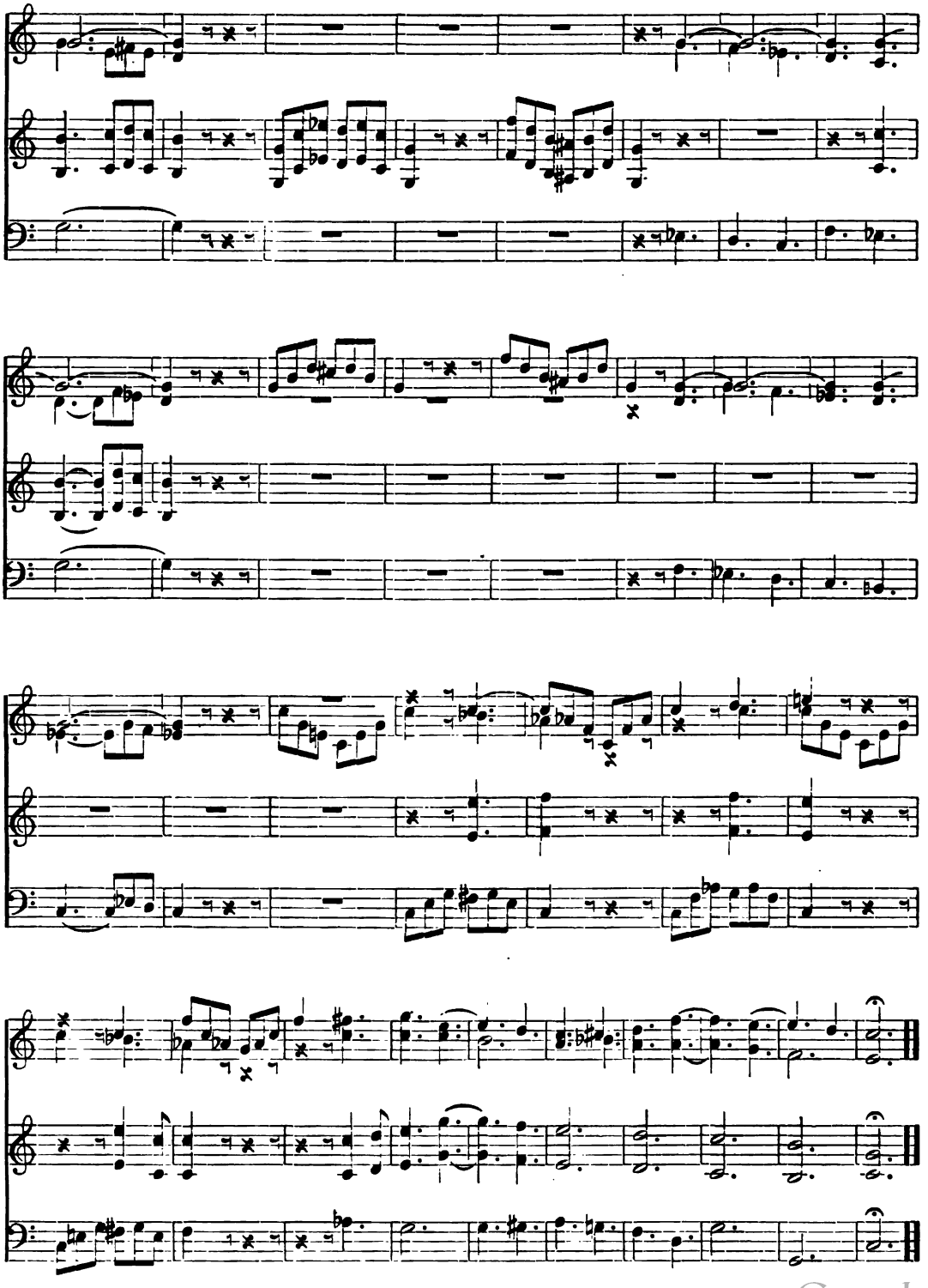

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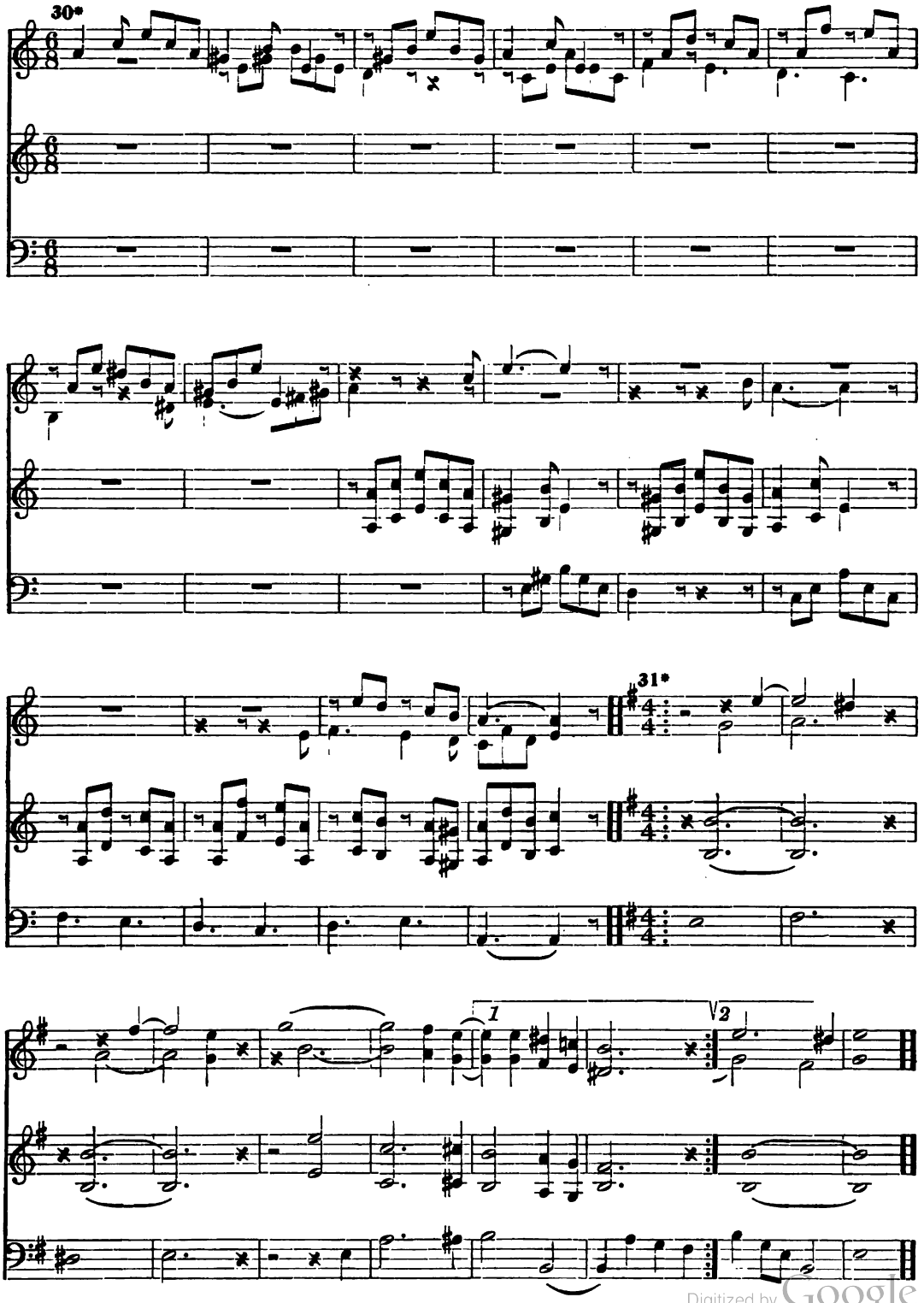

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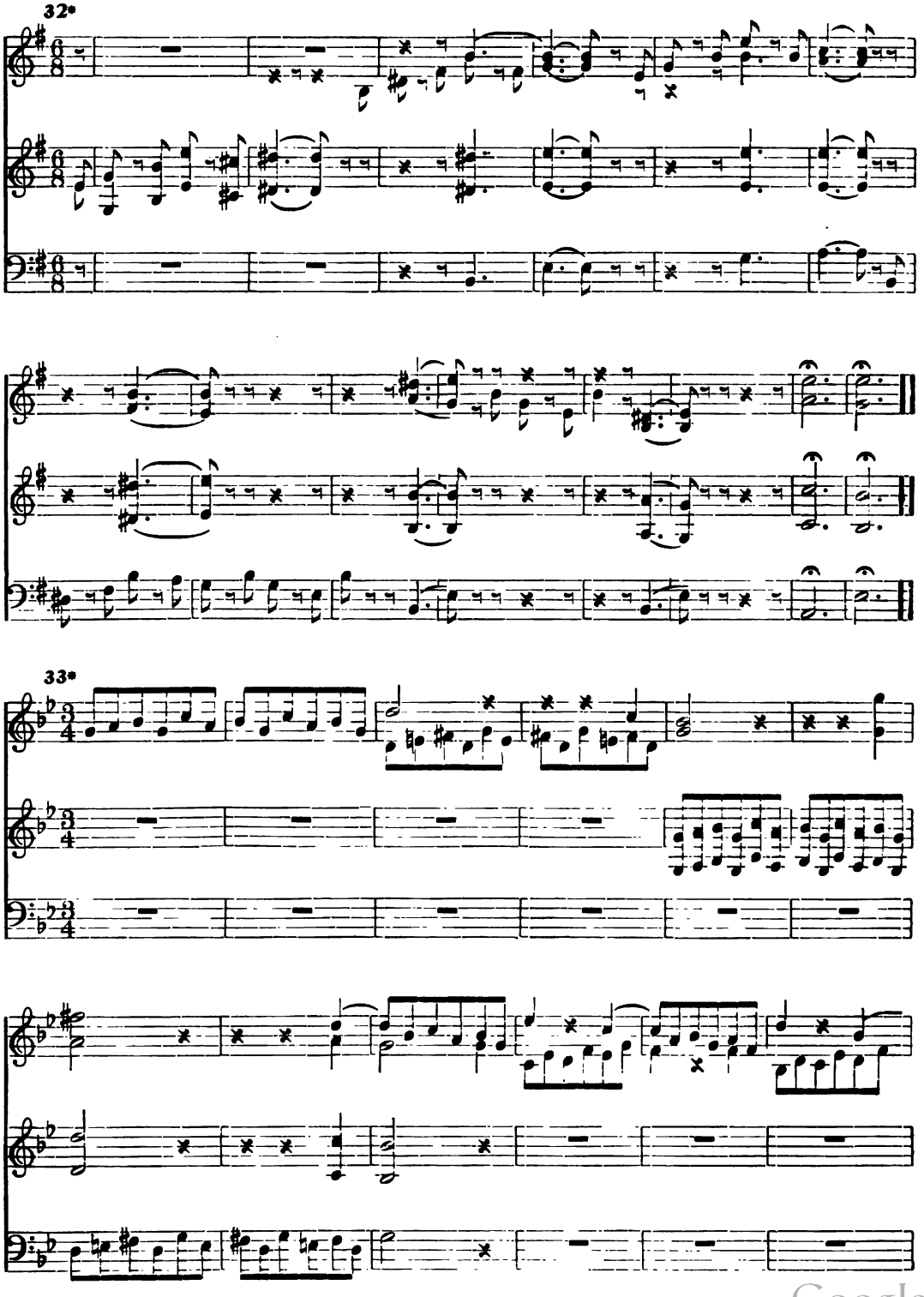

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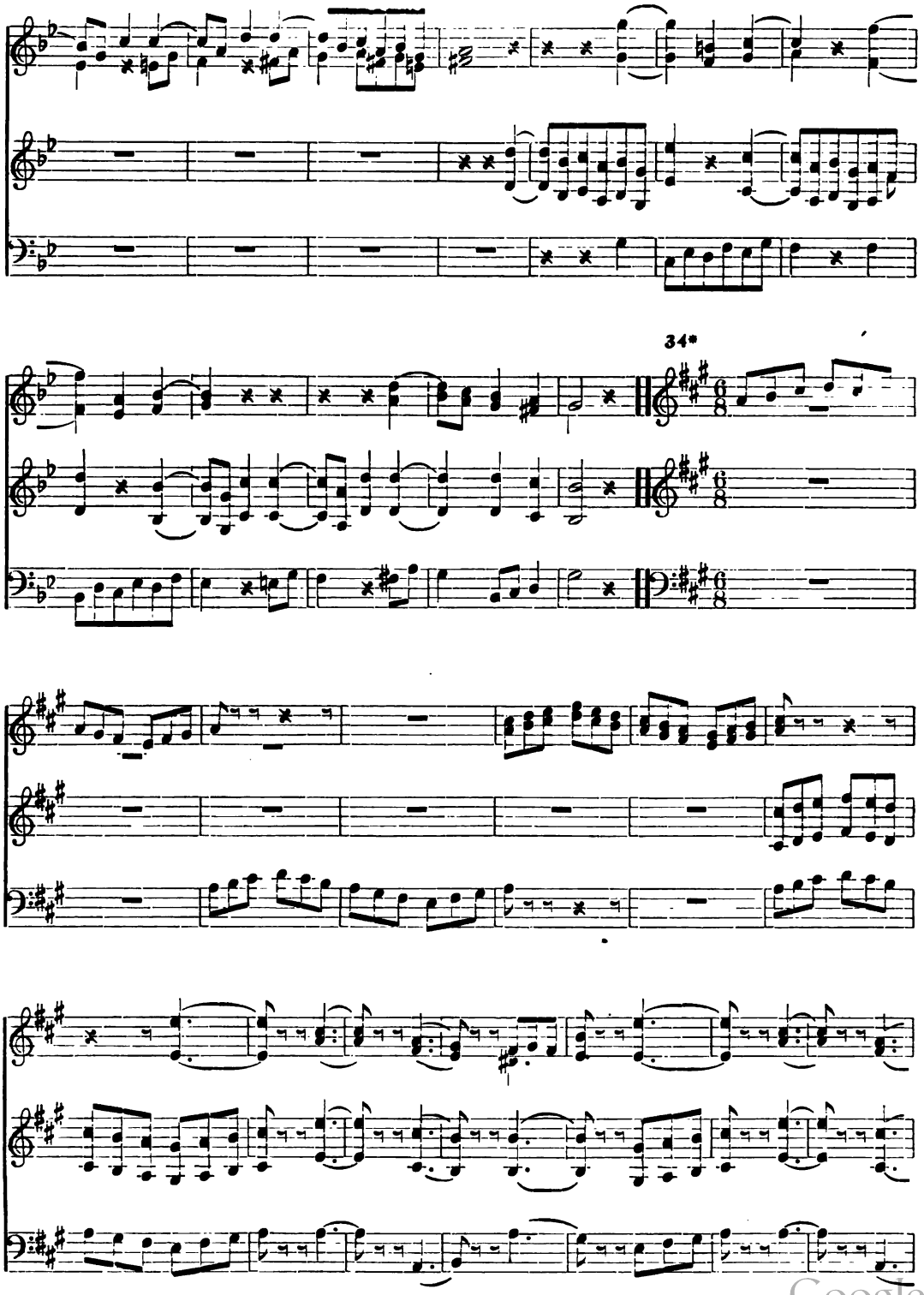

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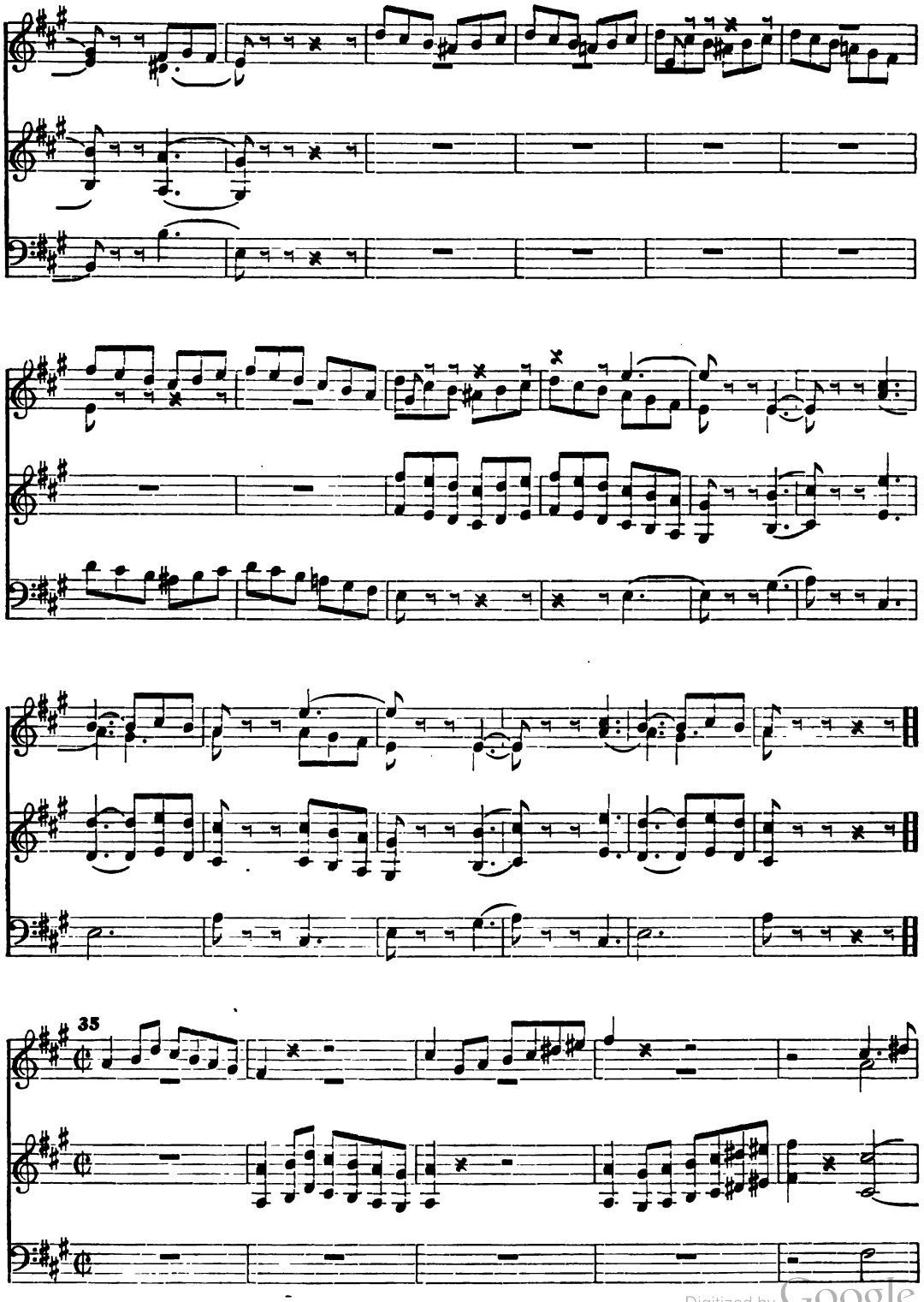

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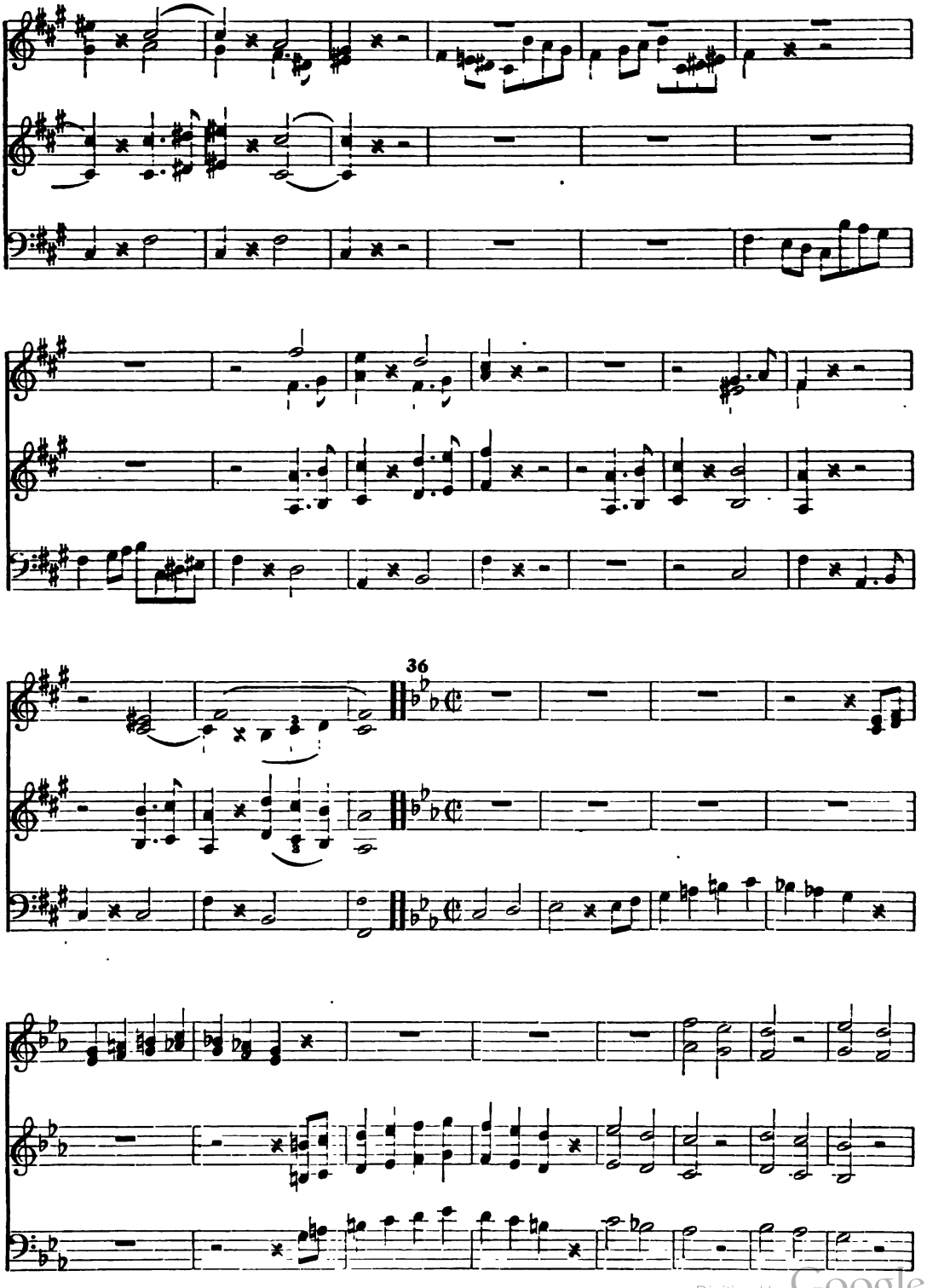

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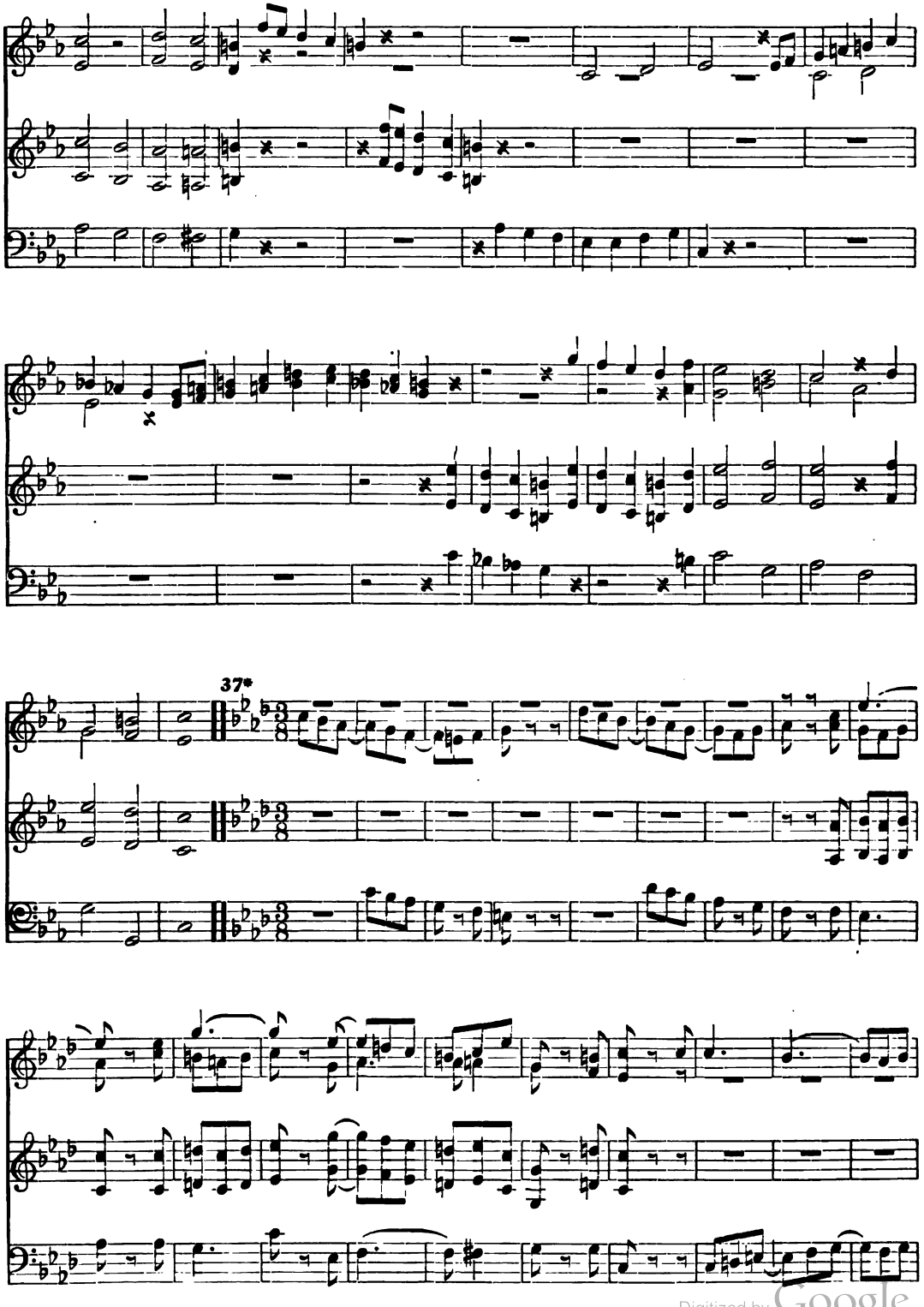

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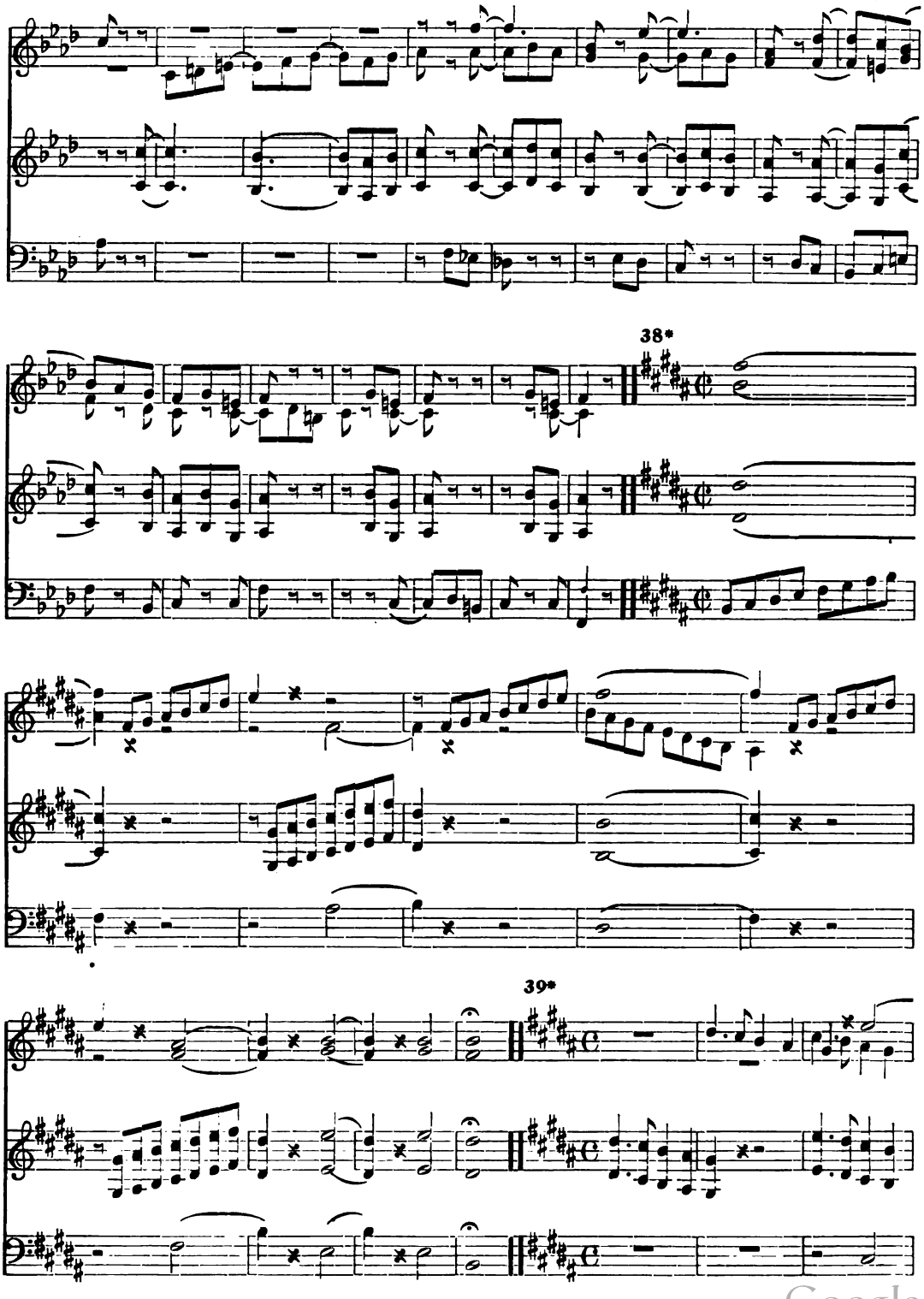

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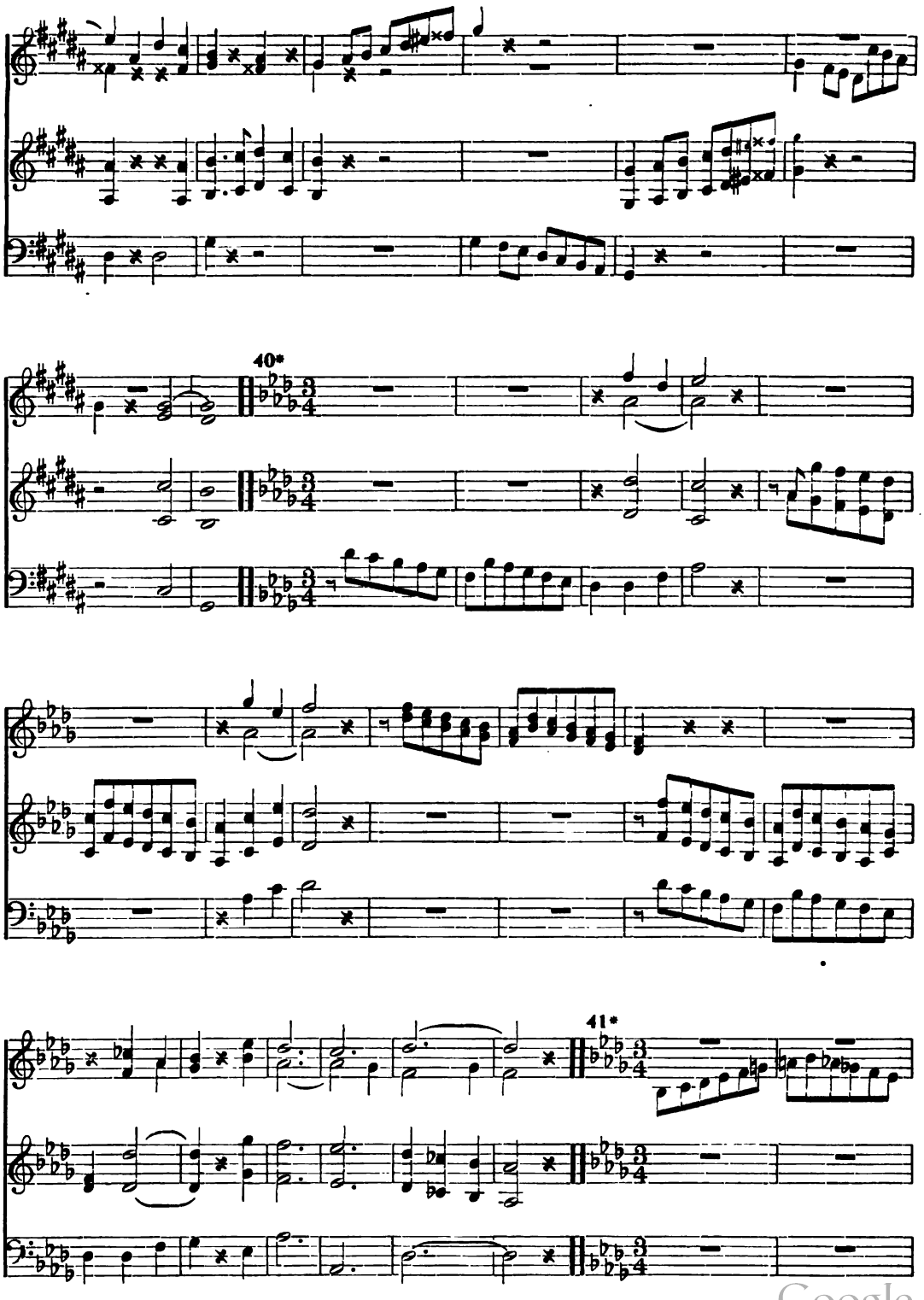

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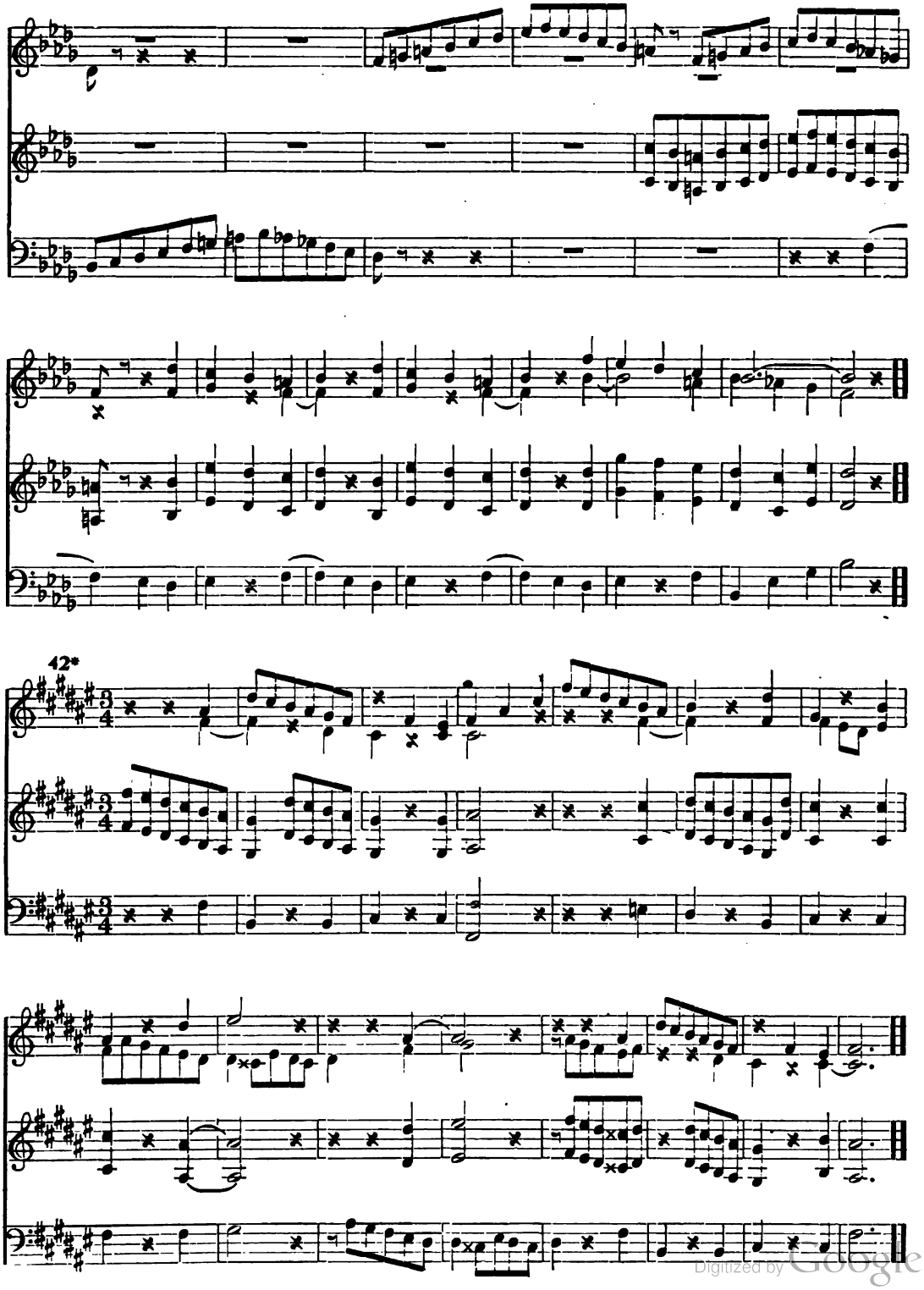

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43

44

45

MIDNIGHT.

After EICHENDORFF, by C. B. RICH. A. WALTER.

46 *Moderato.*

1. The quiv'ring stars a - bove me glis-ten, The earth in sleep is bound; With heart a-thrill I

The earth in sleep is bound;

Hath run its gid - dy round;

2. The gar-ish day of toil and pleasure Hath run its gid - dy round; Yet thou, my heart, no

più mosso.

pause and list - en,—Still'd is each faint-est sound. 3. The pla - cid moon a cloud is rift-ing With

più mosso.

rich - er meas-ure Of life or joy hast found. 3. The pla - cid moon a cloud is rift - ing With

più mosso.

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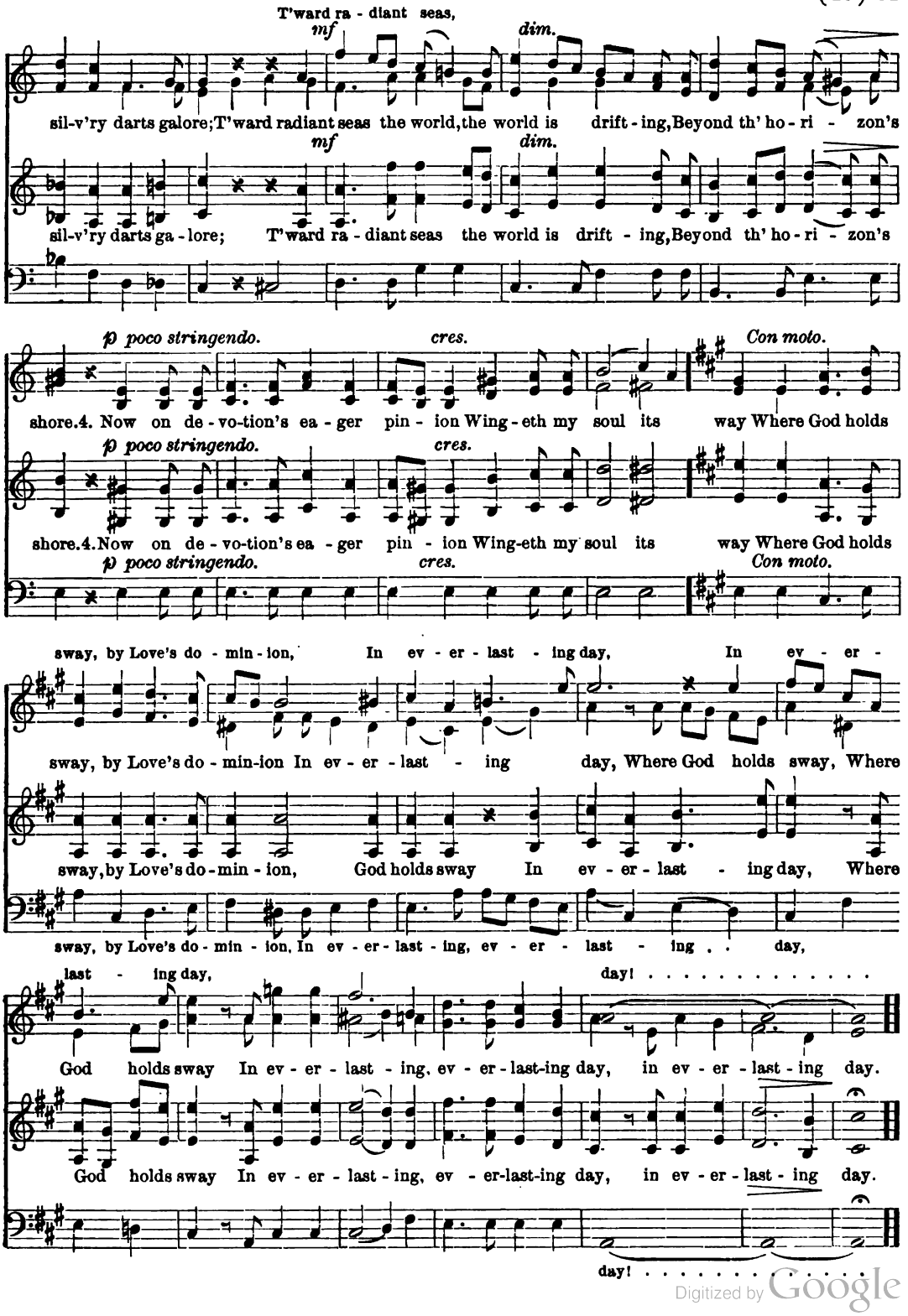

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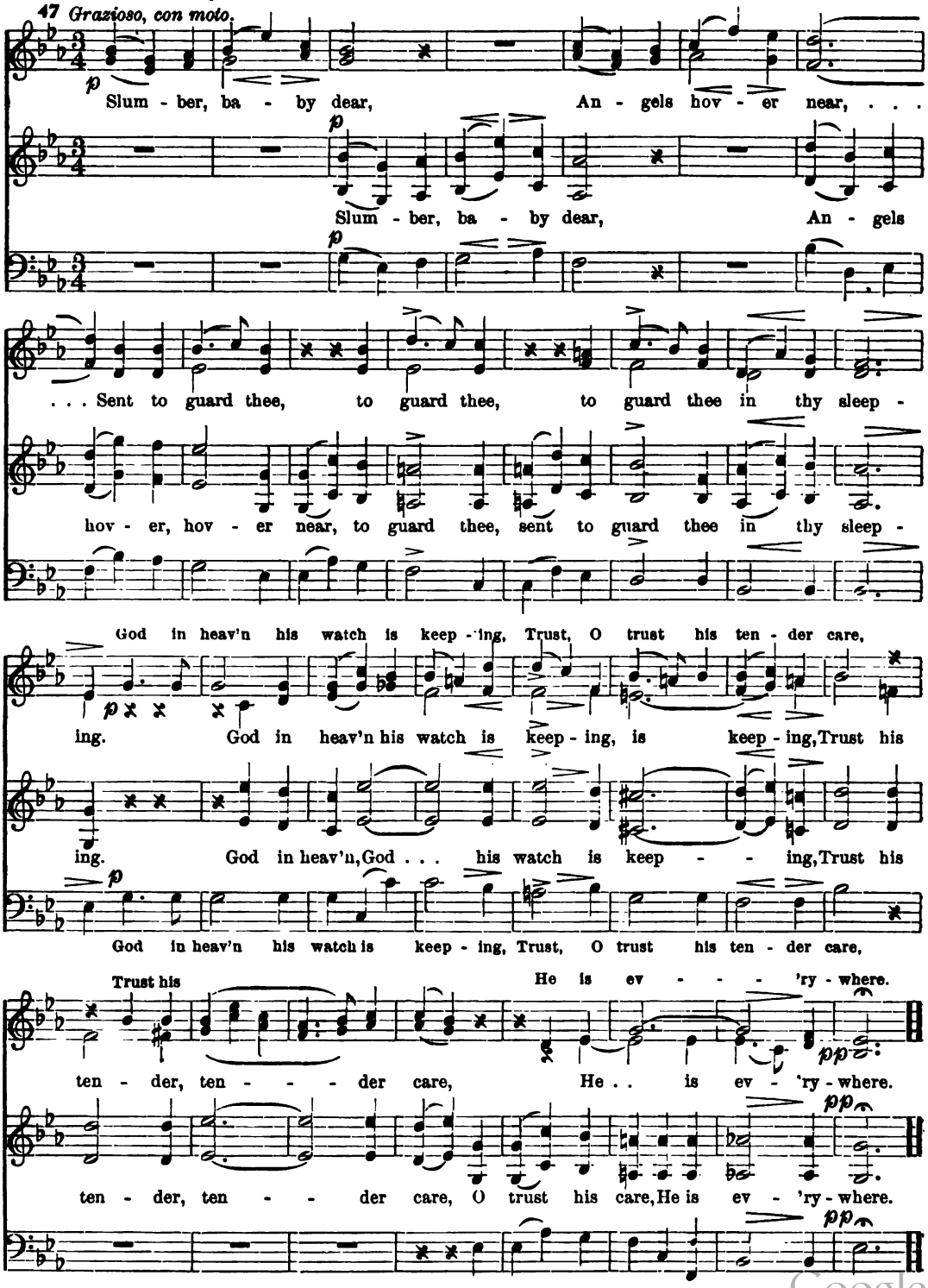
LULLABY.

From the German by C. B. Rich. E. Jork.

47 *Grazioso, con moto.*



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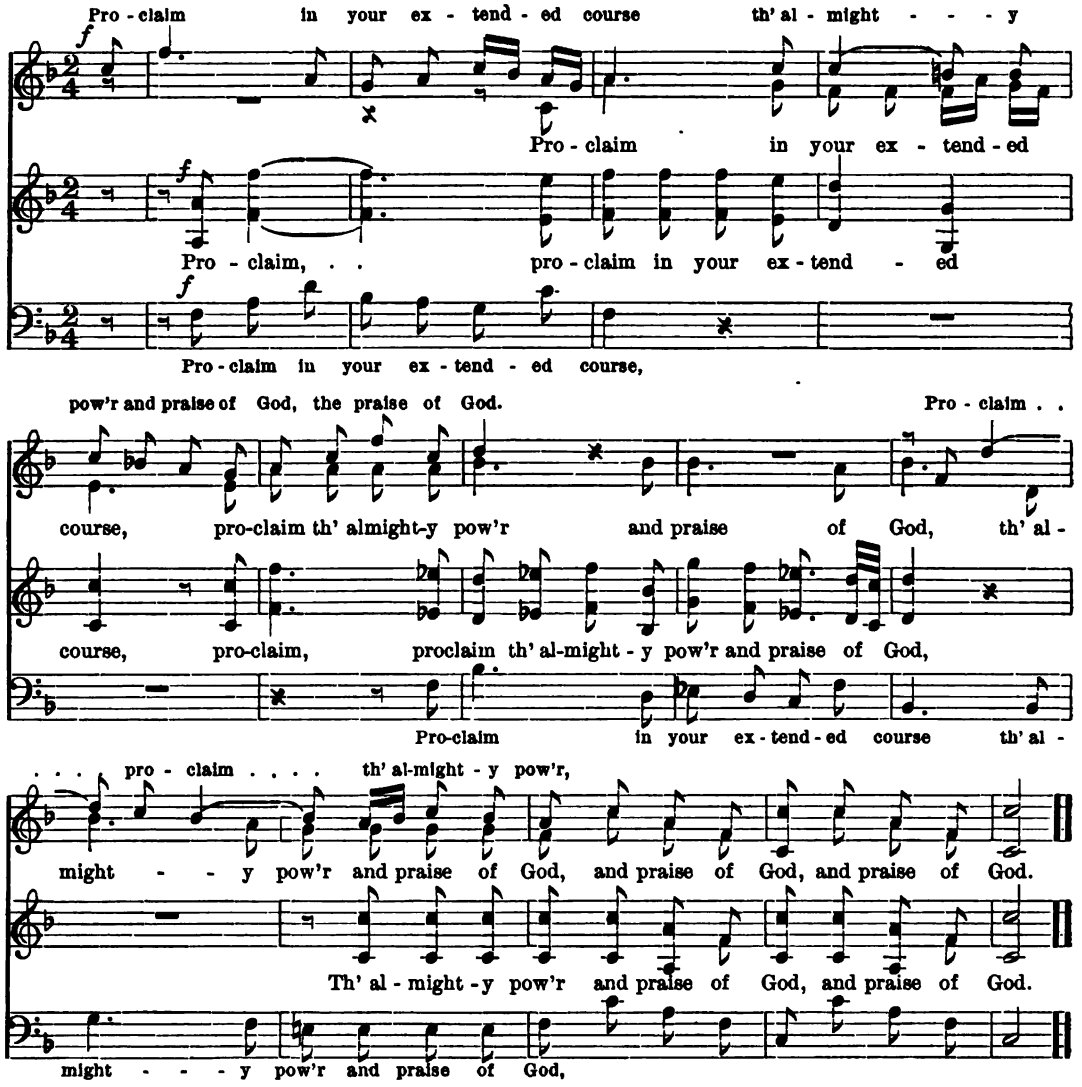
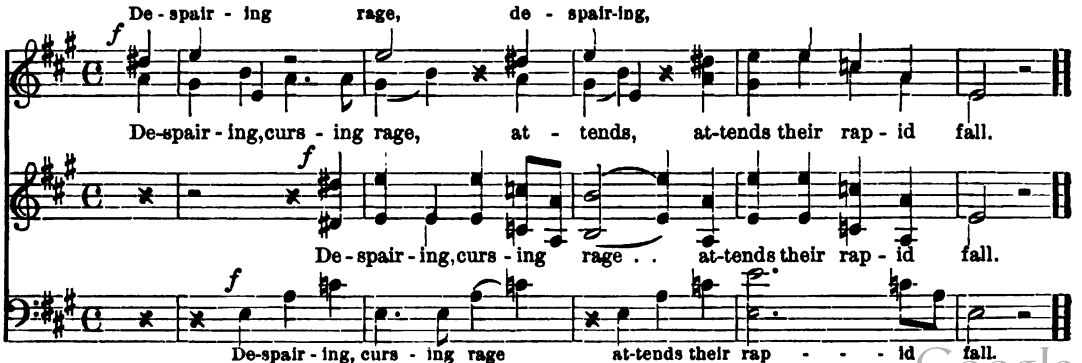
48 From HAYDN's "Creation."



49 From HAYDN's "Creation."



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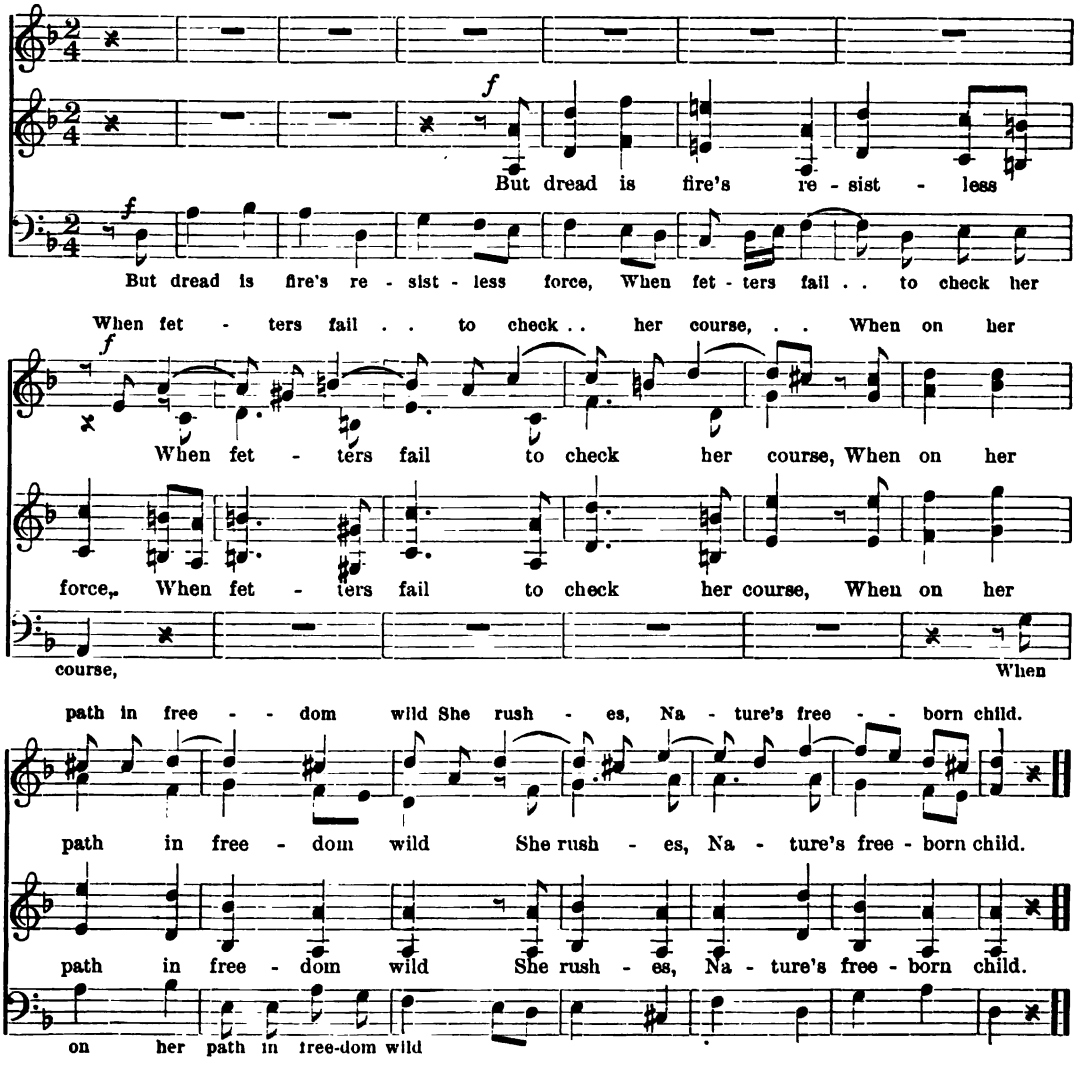
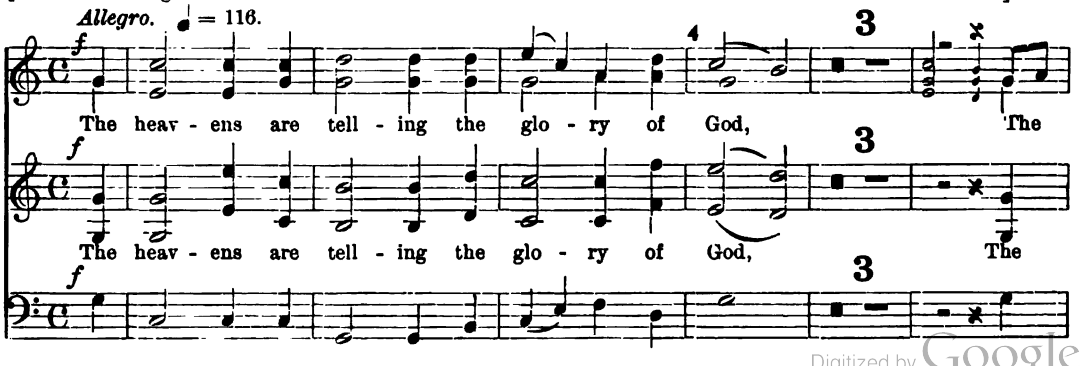
50 From ROMBERG'S "Lay of the Bell."



51 From HAYDN'S "Creation." [Final Chorus of Part I; may be sung with piano or orchestra accompaniment. Large numerals show number of measures of rest. Small numerals are measure numbers.]



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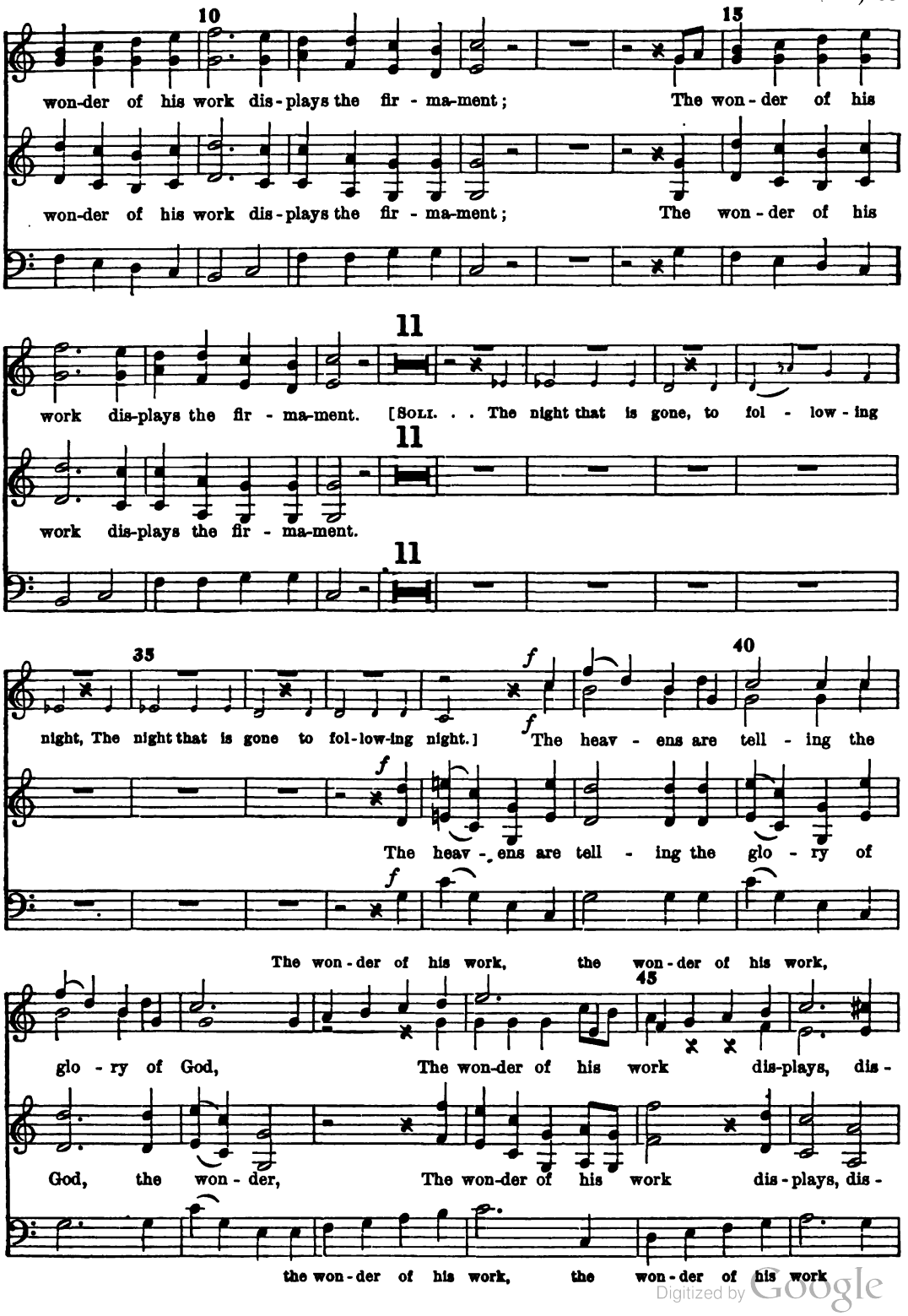

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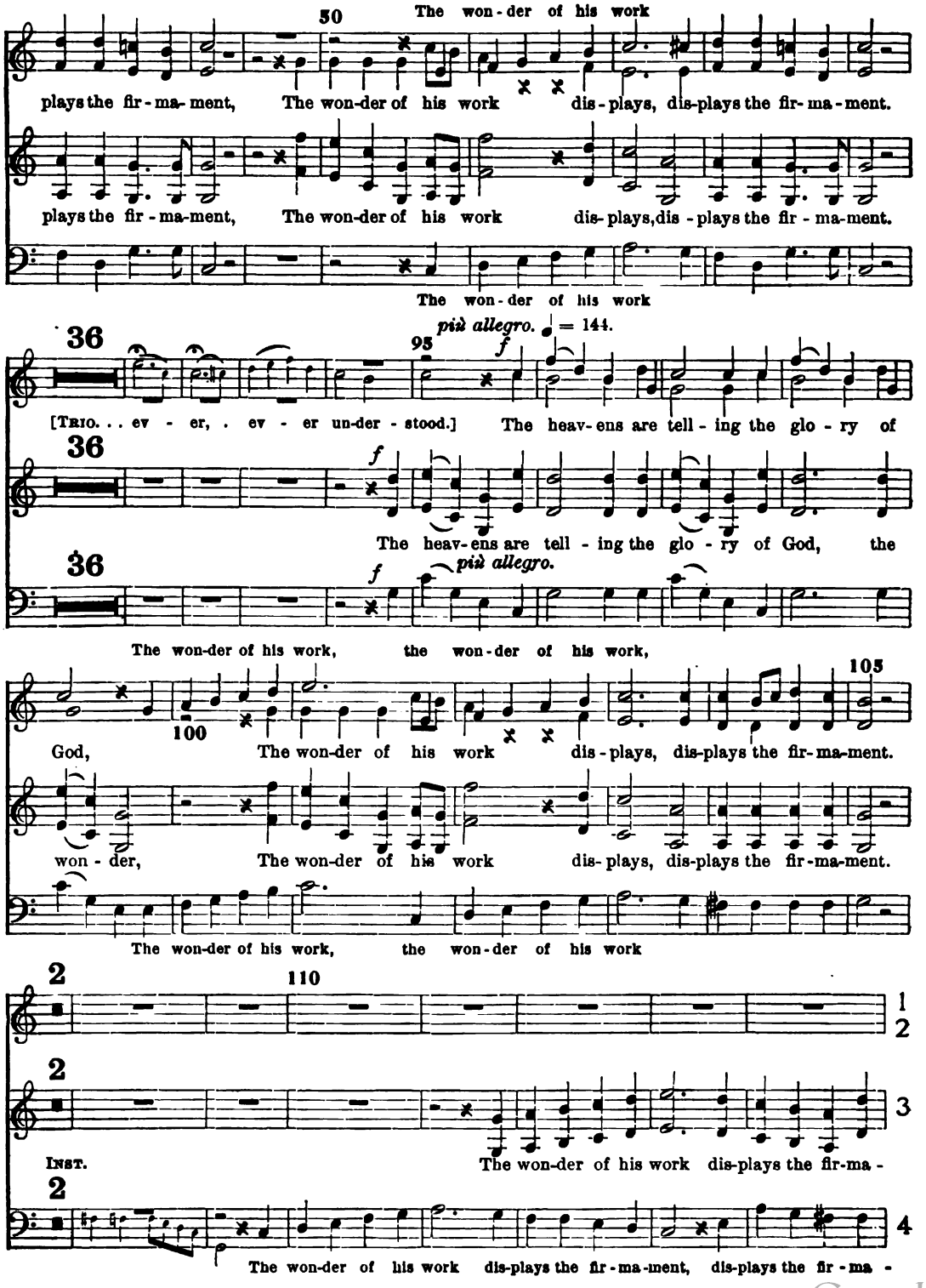

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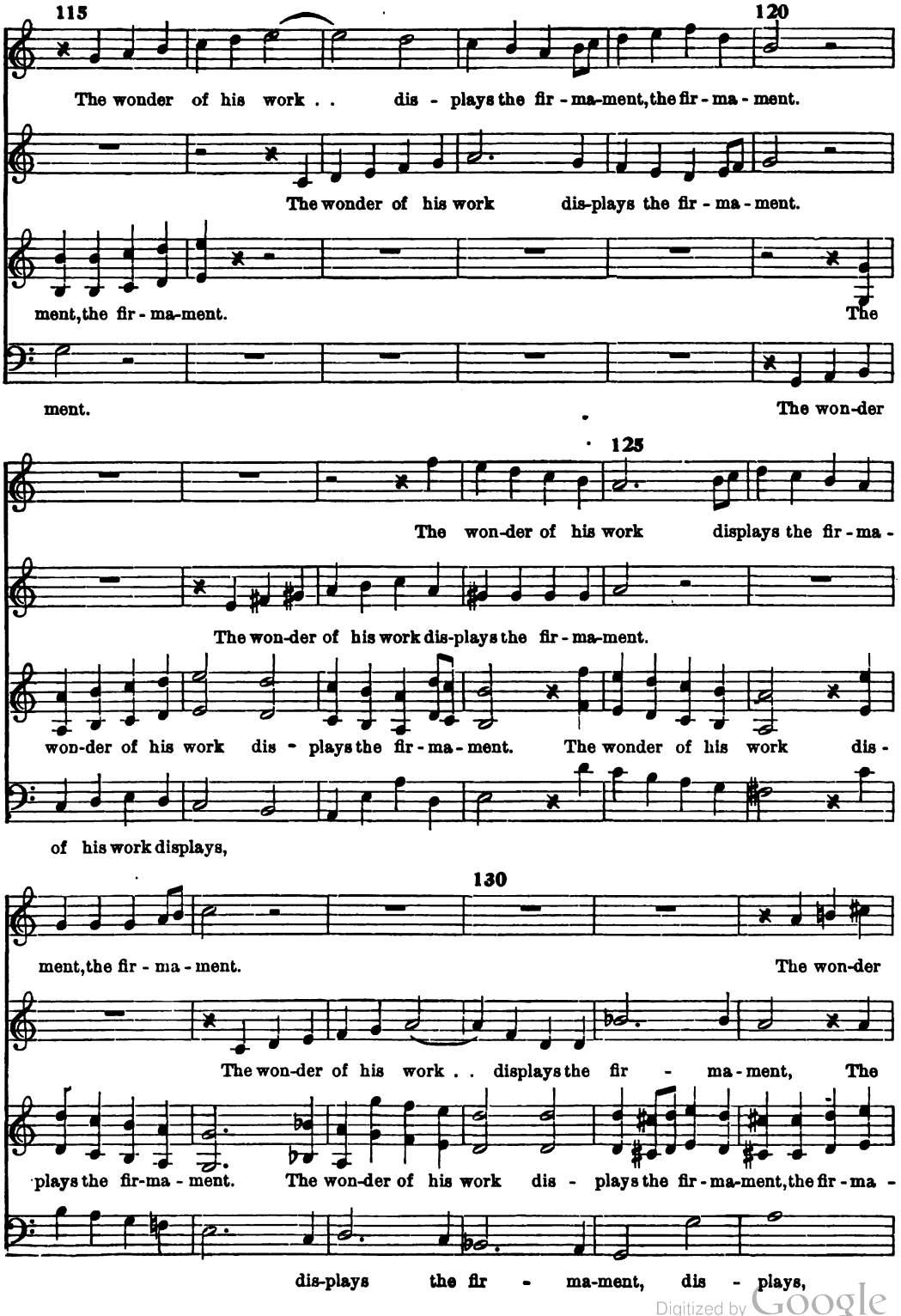

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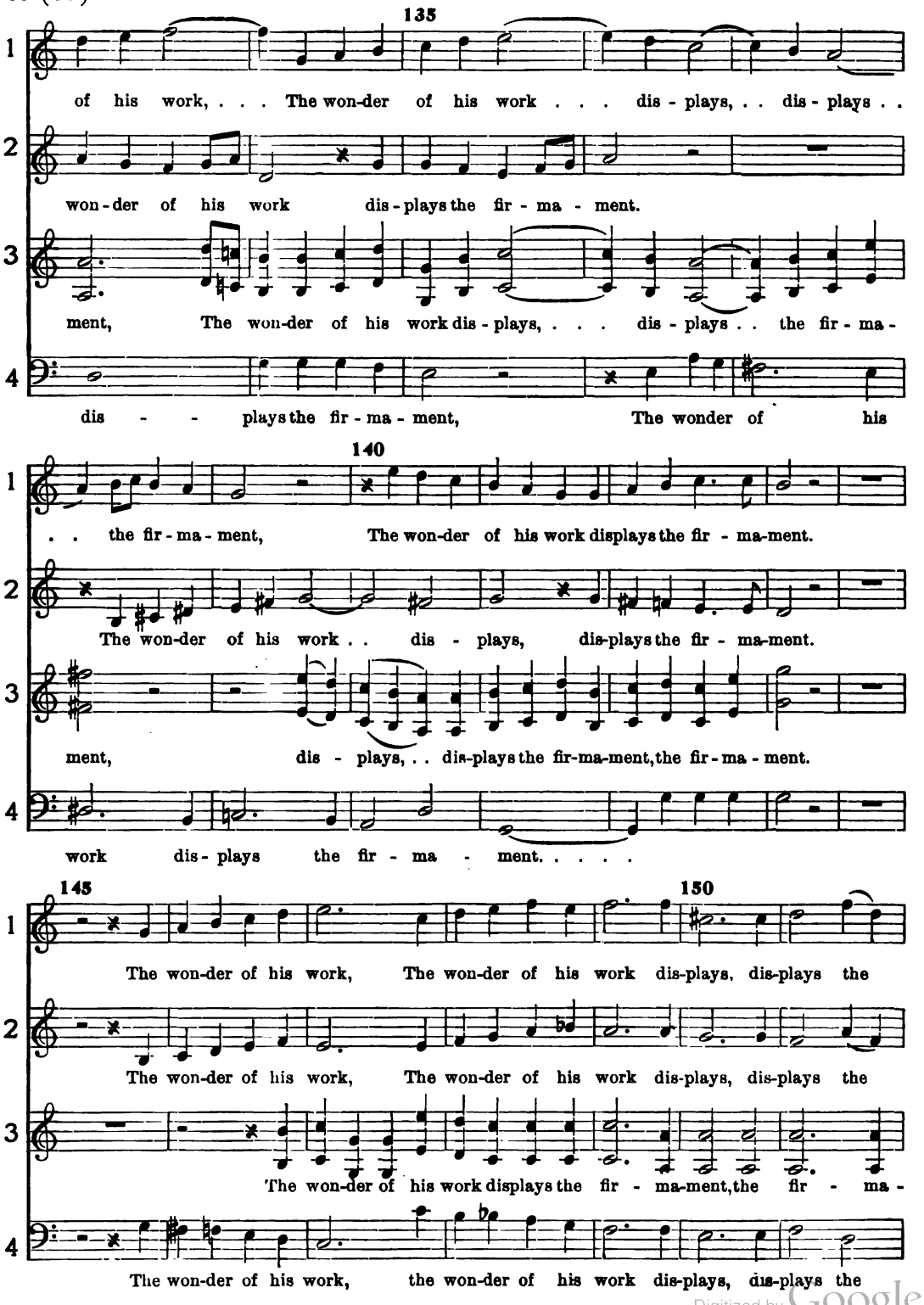

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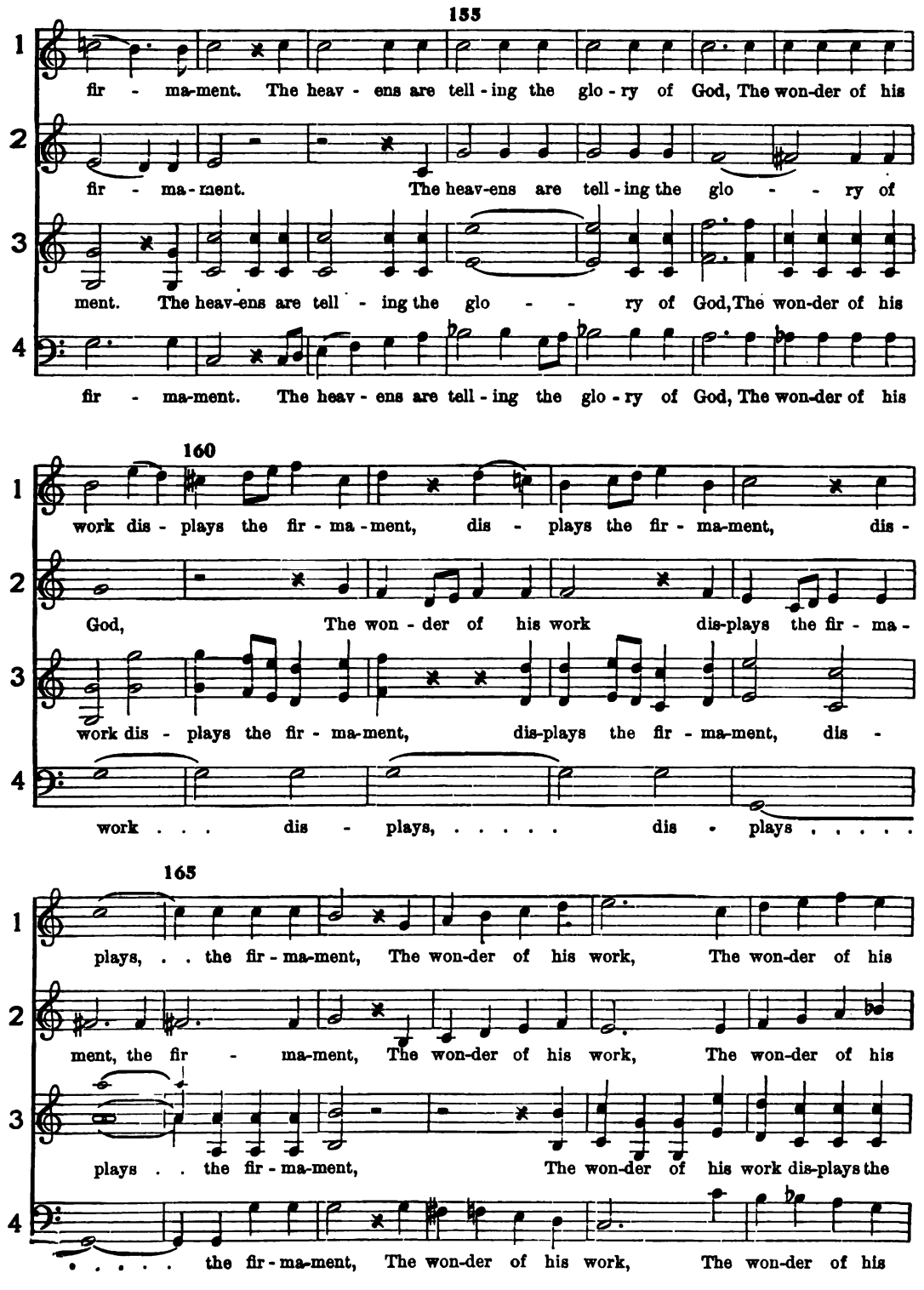

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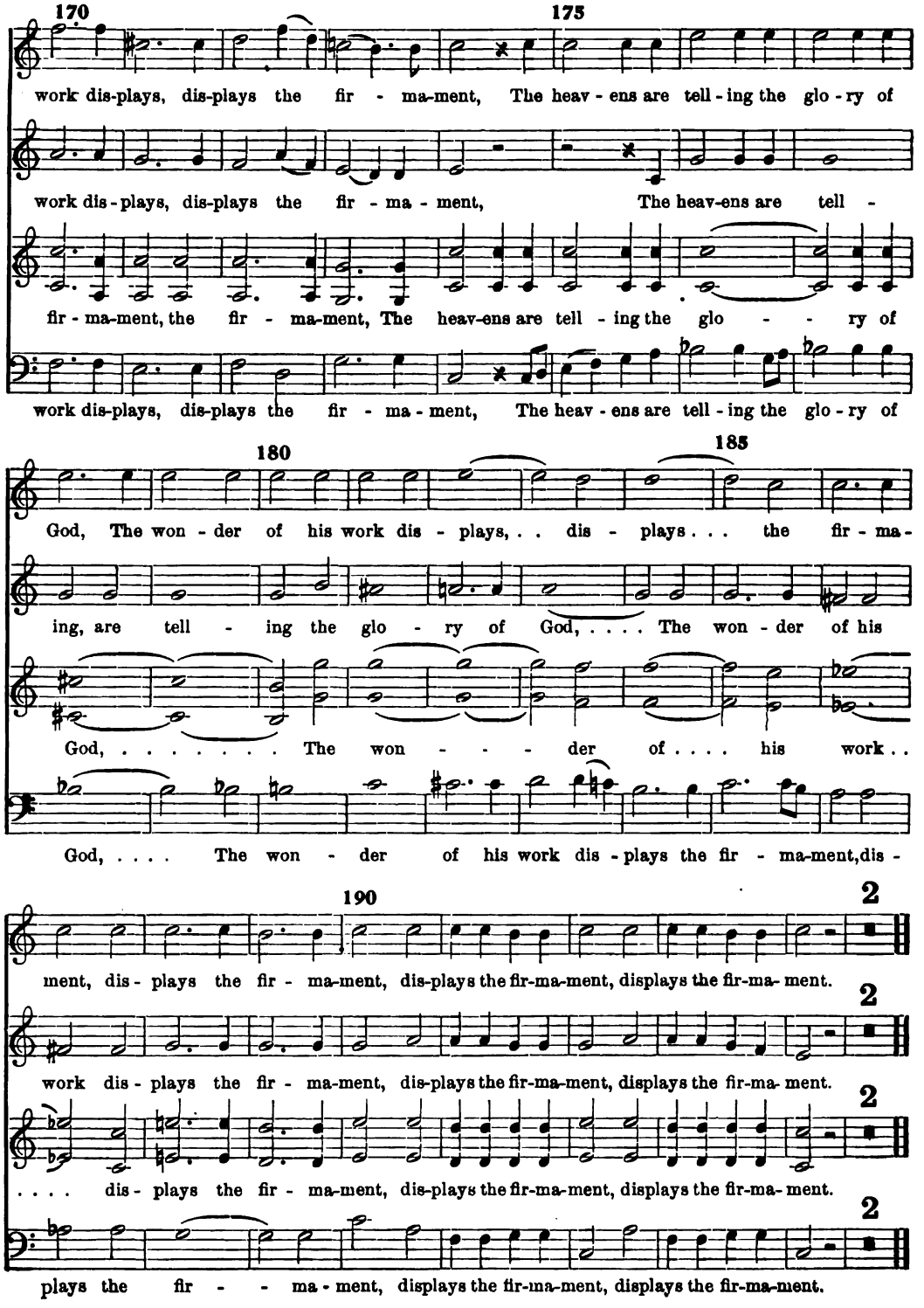

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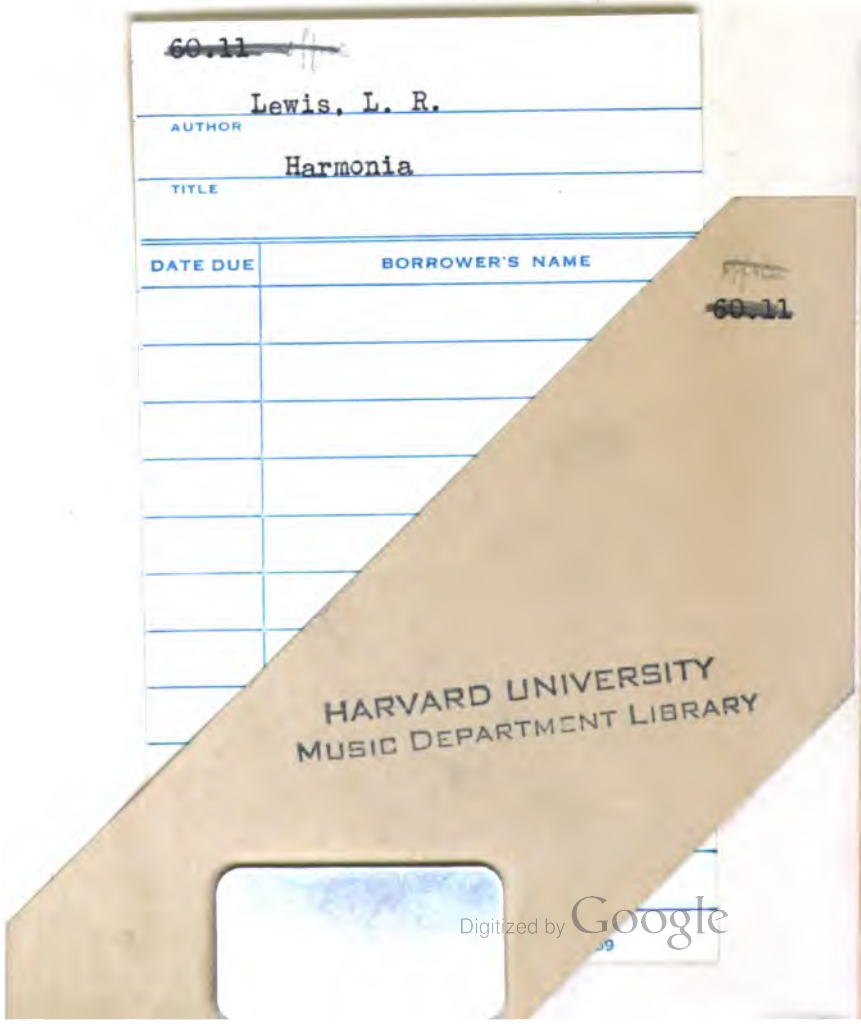

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